TVアニメーション 進撃の巨人

原画集 第4巻

#12～#18・OP2 収録

drawing for animation from

Attack On Titan

Included Story12-18,OP2

4

[vier]



进击的巨人原画集 #12~#18

Attack On Titan

TVアニメーション進撃の巨人 原画集 第4巻

#12 ～ #18・OP収録



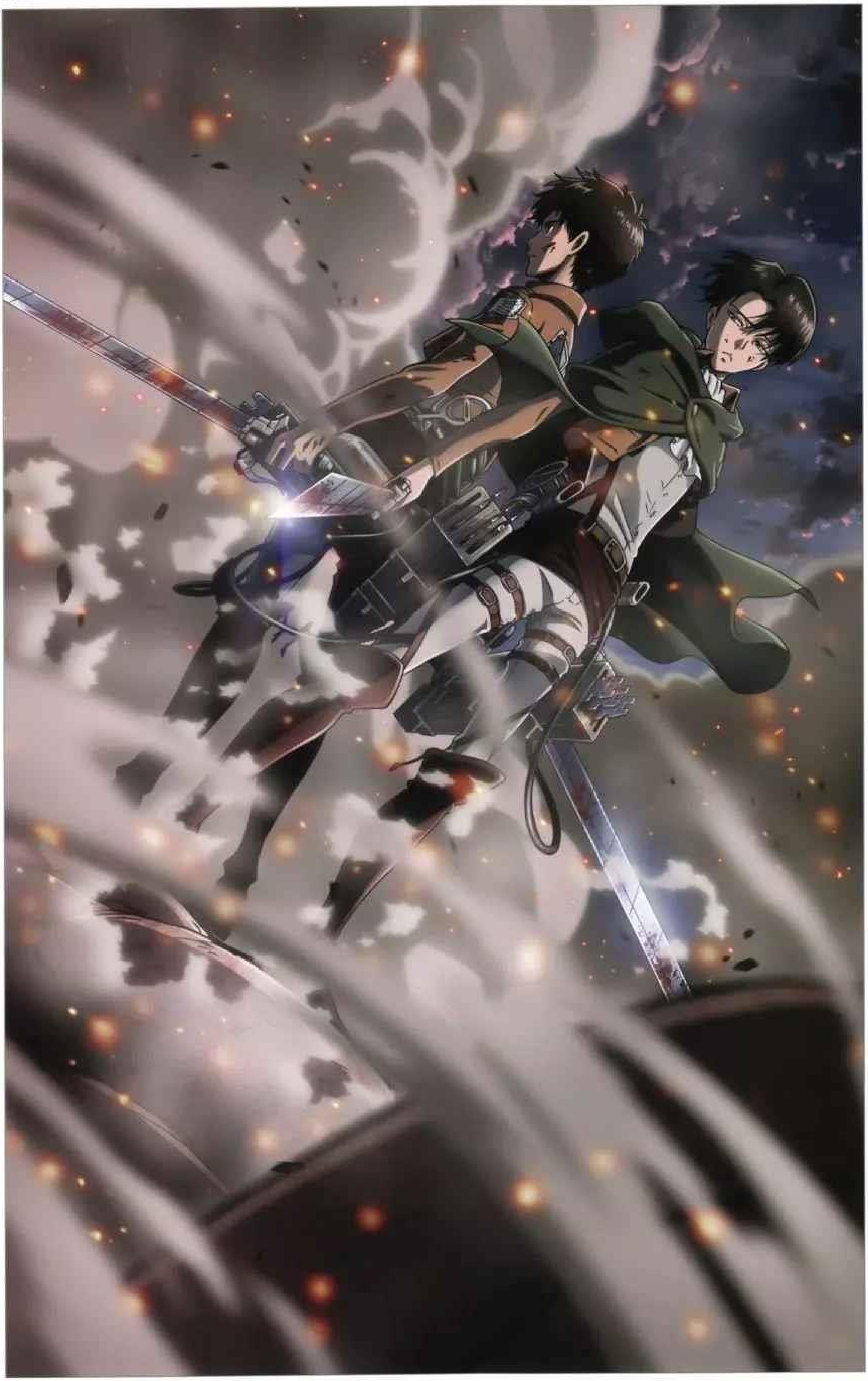


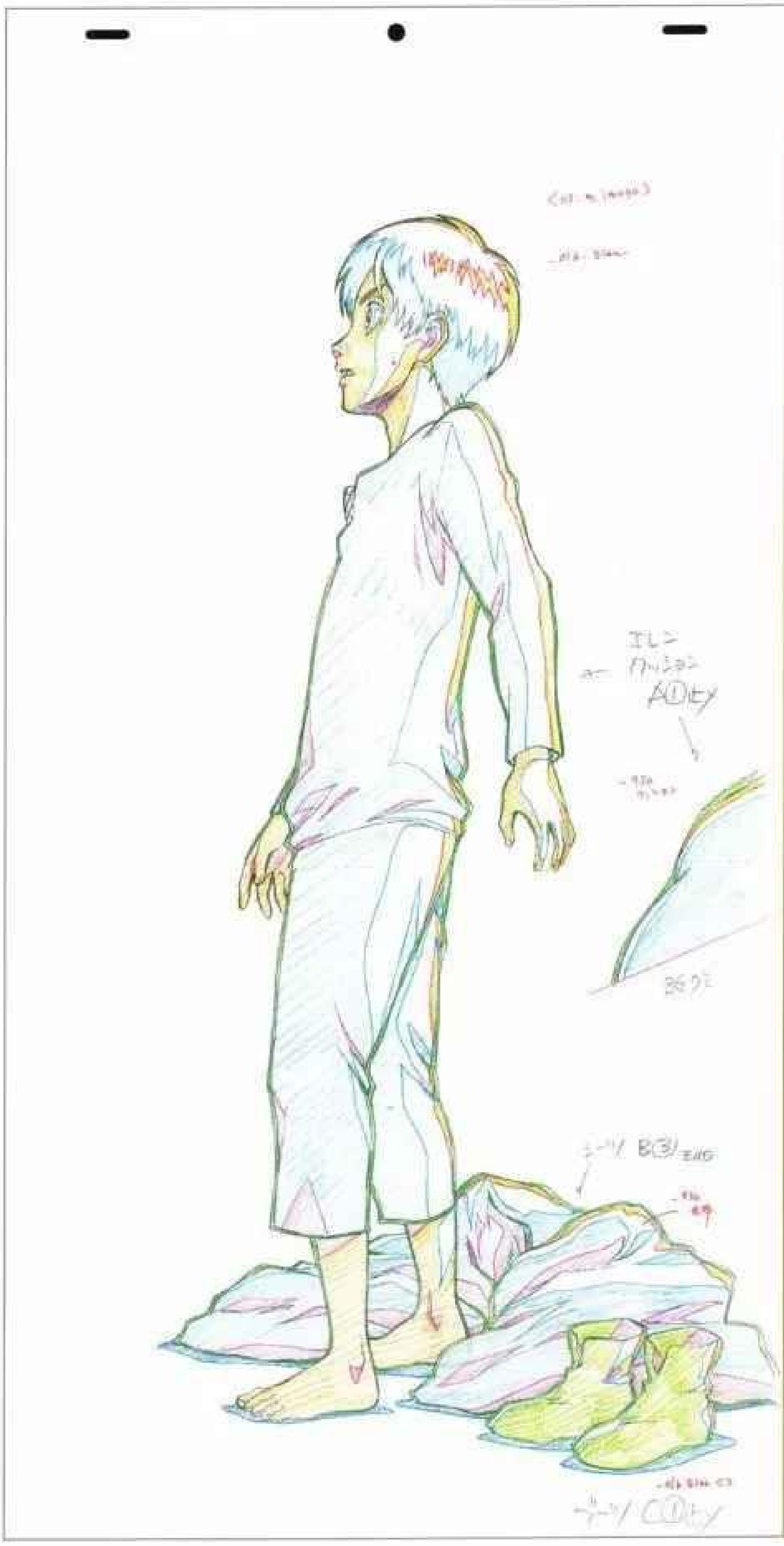


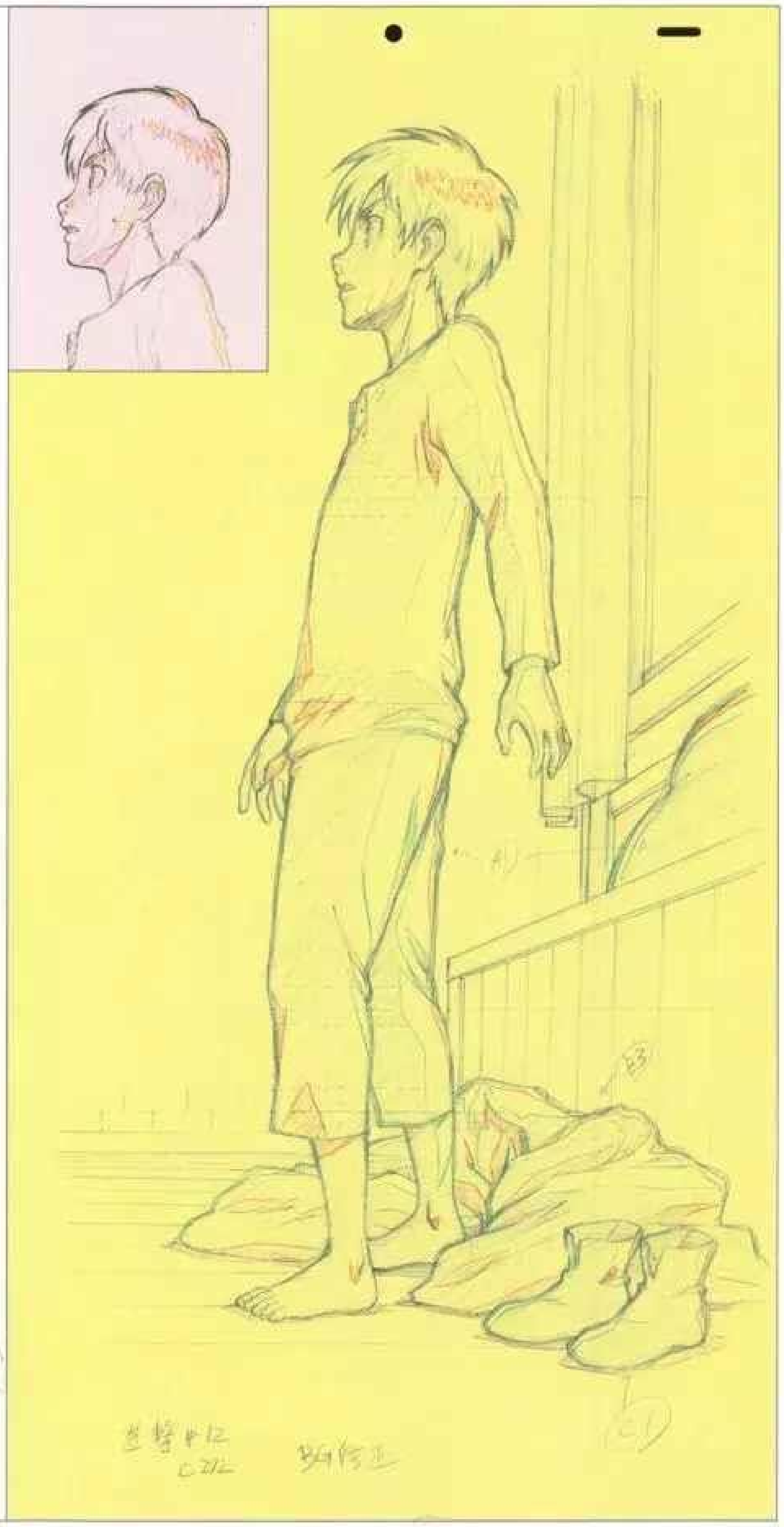


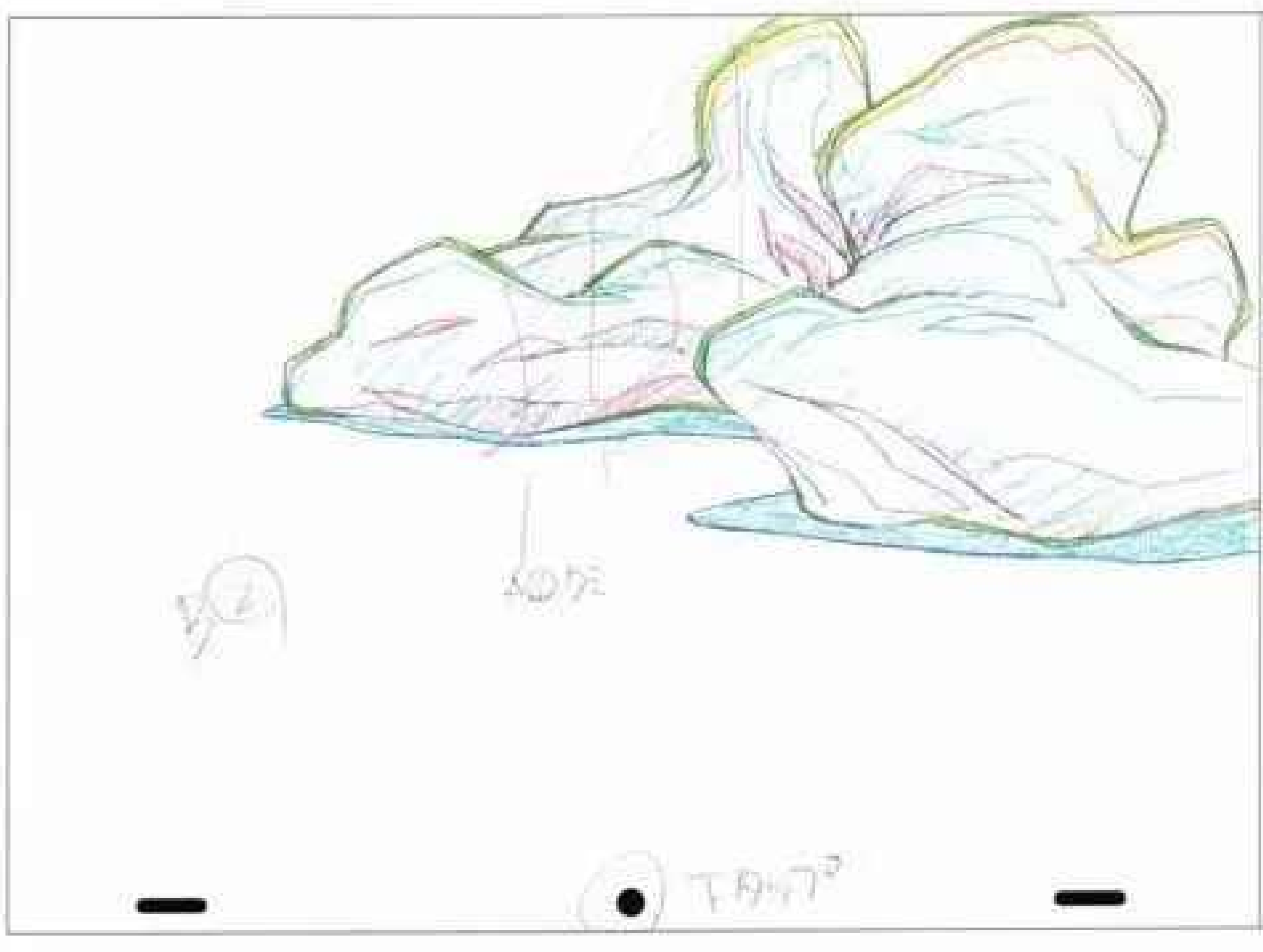


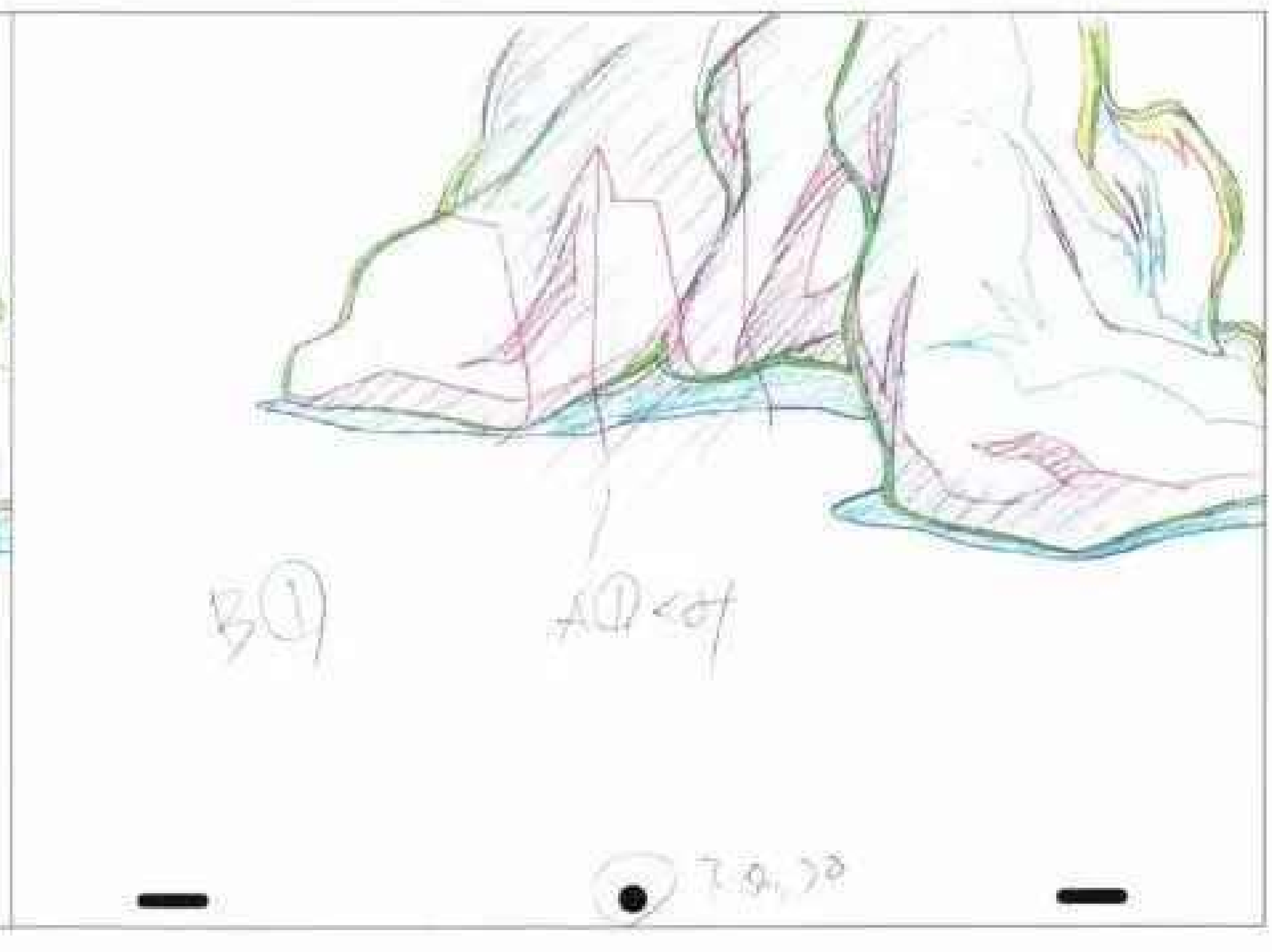




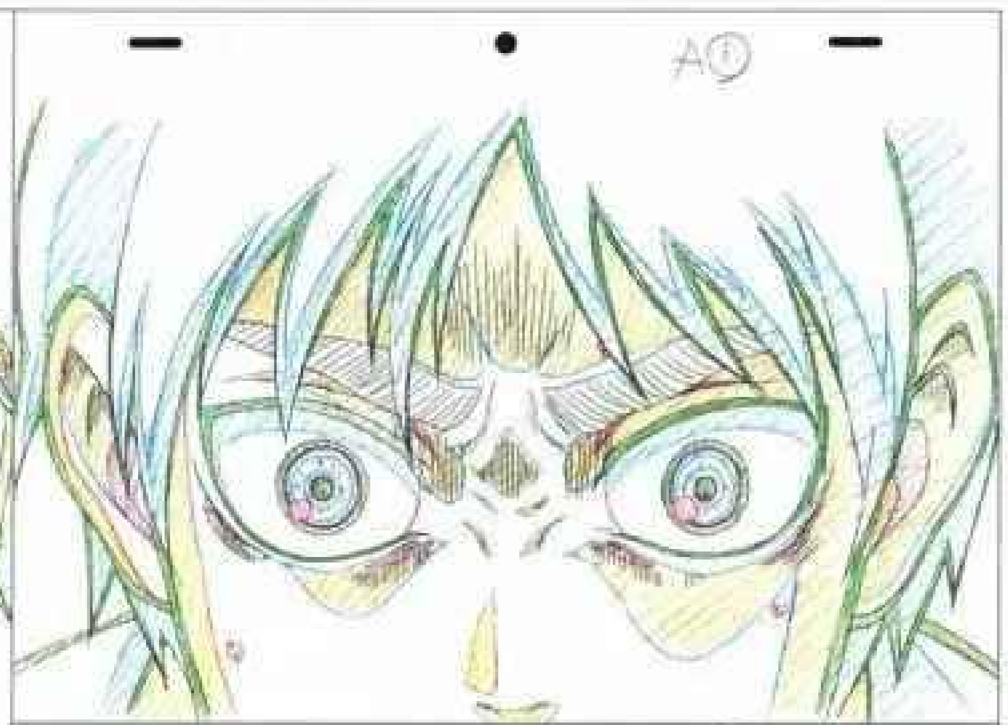








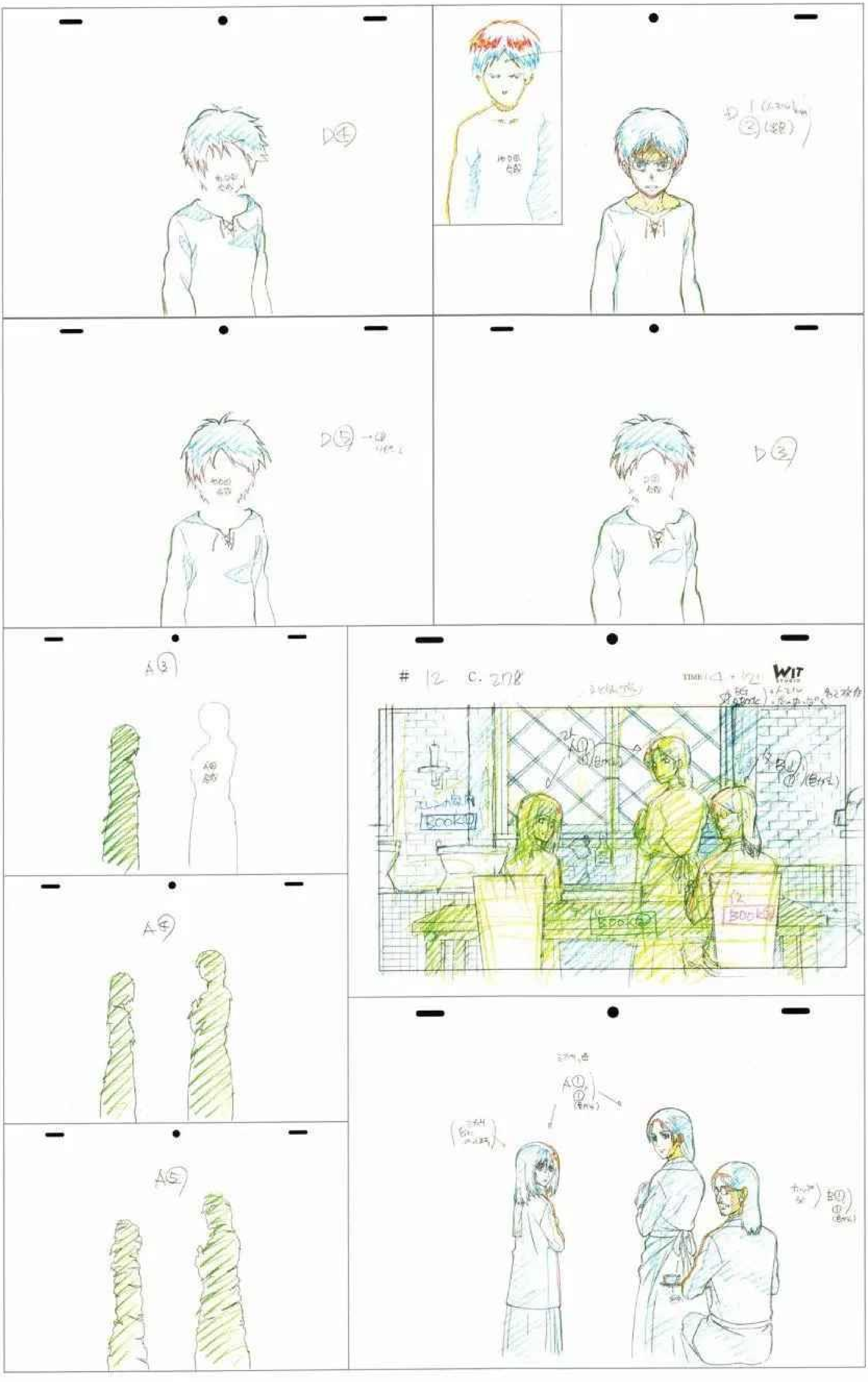



A①

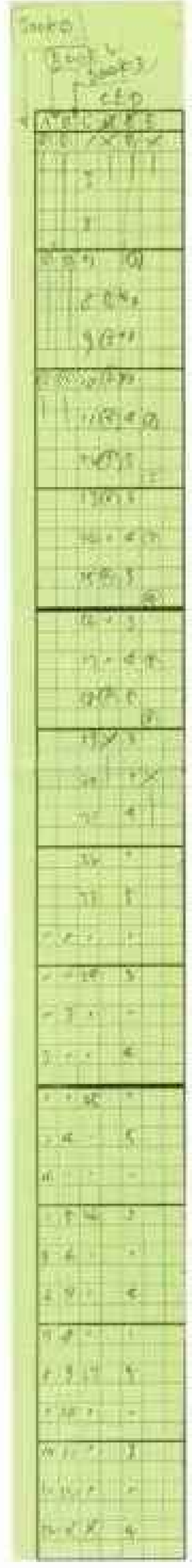

A②



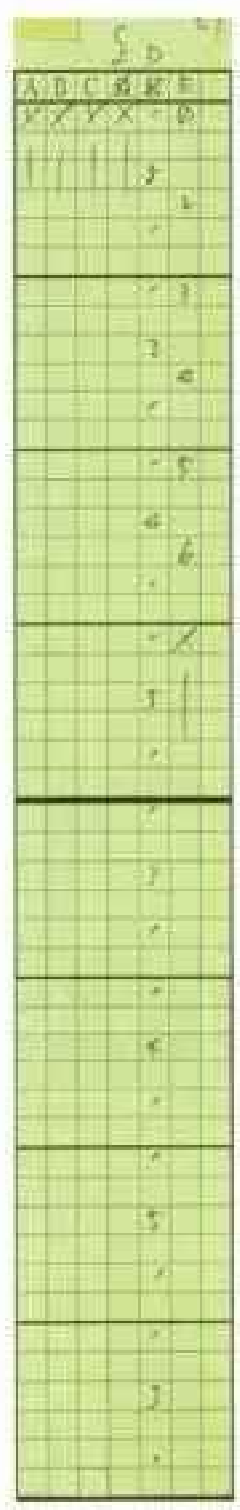


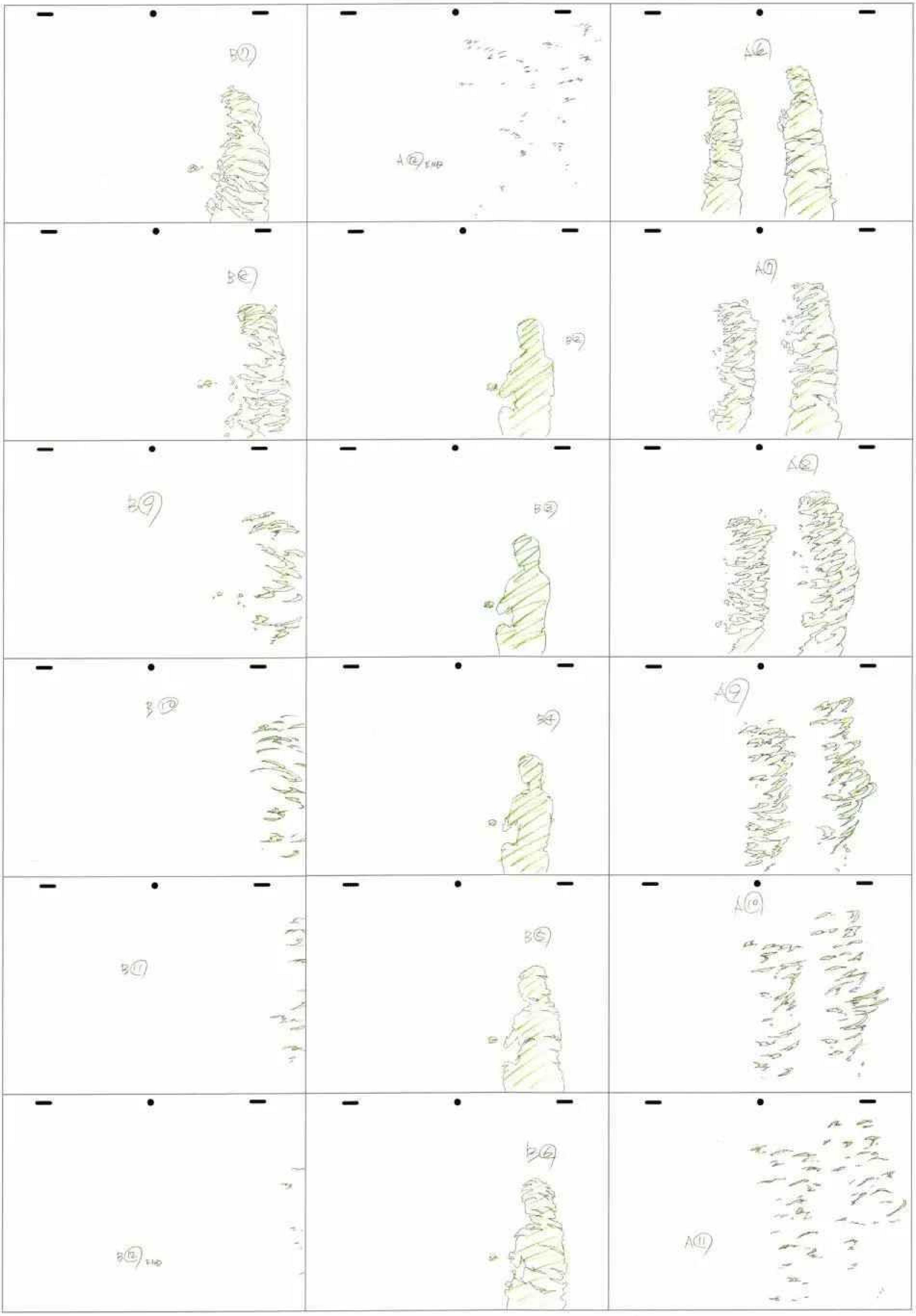


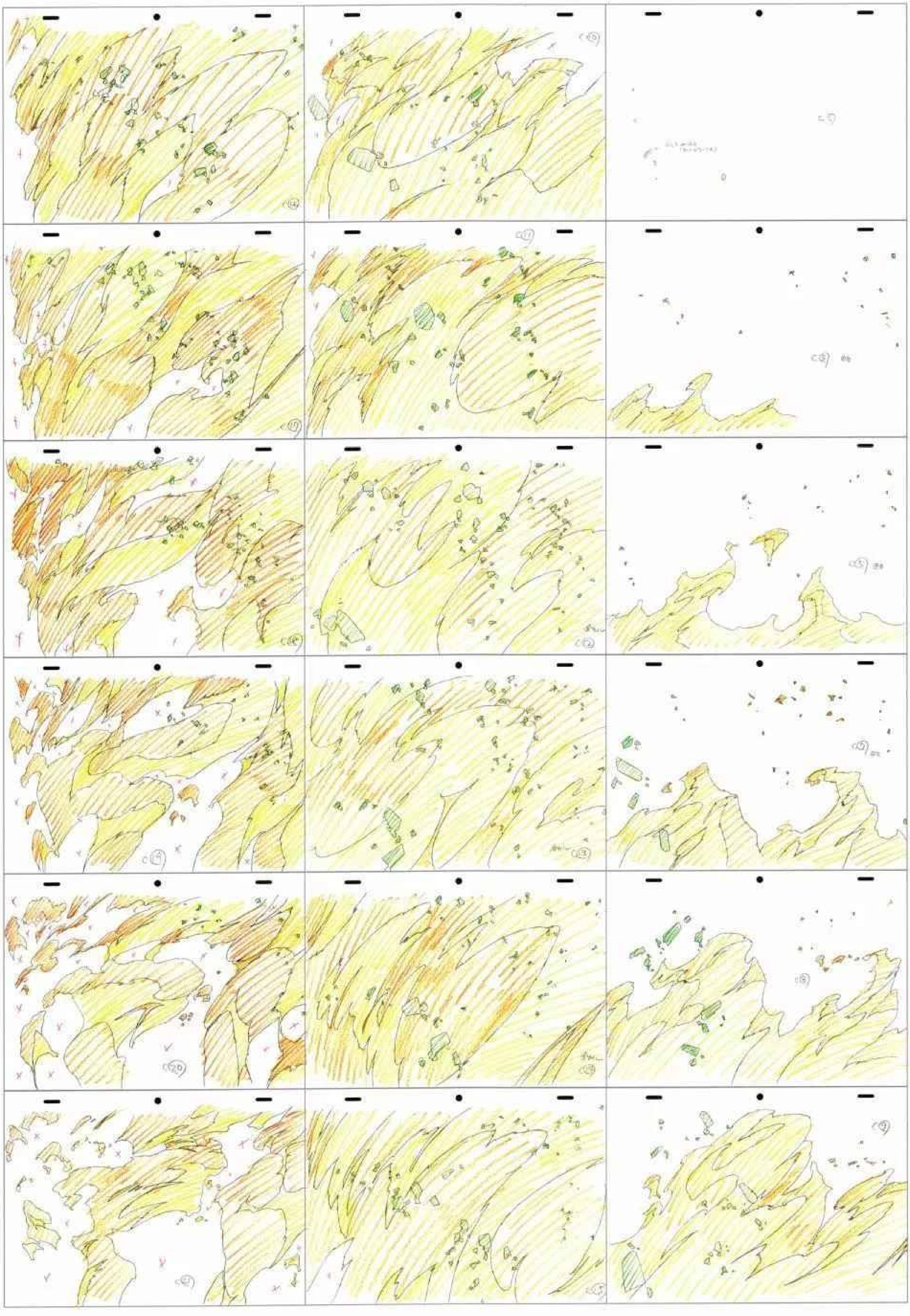
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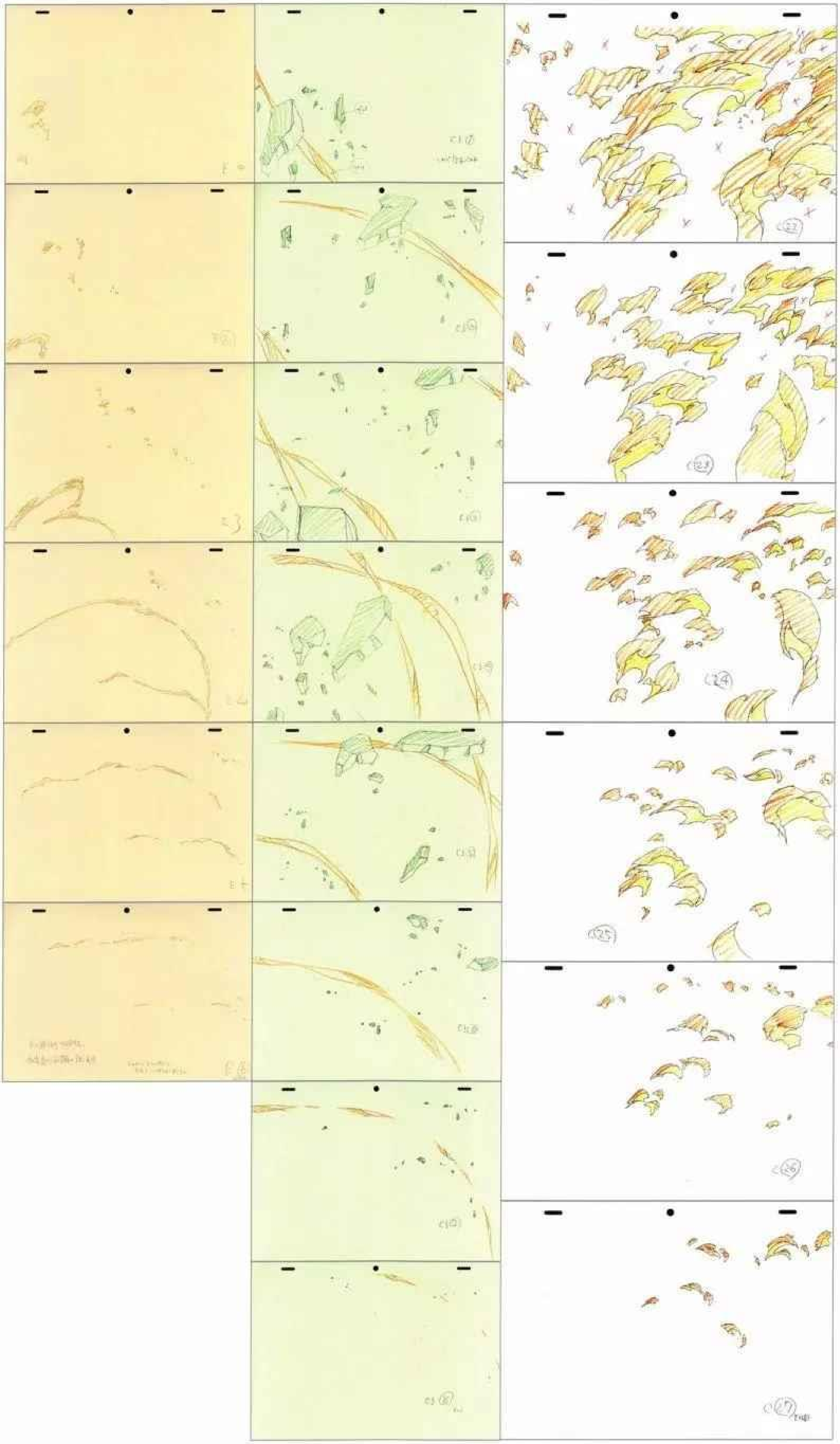


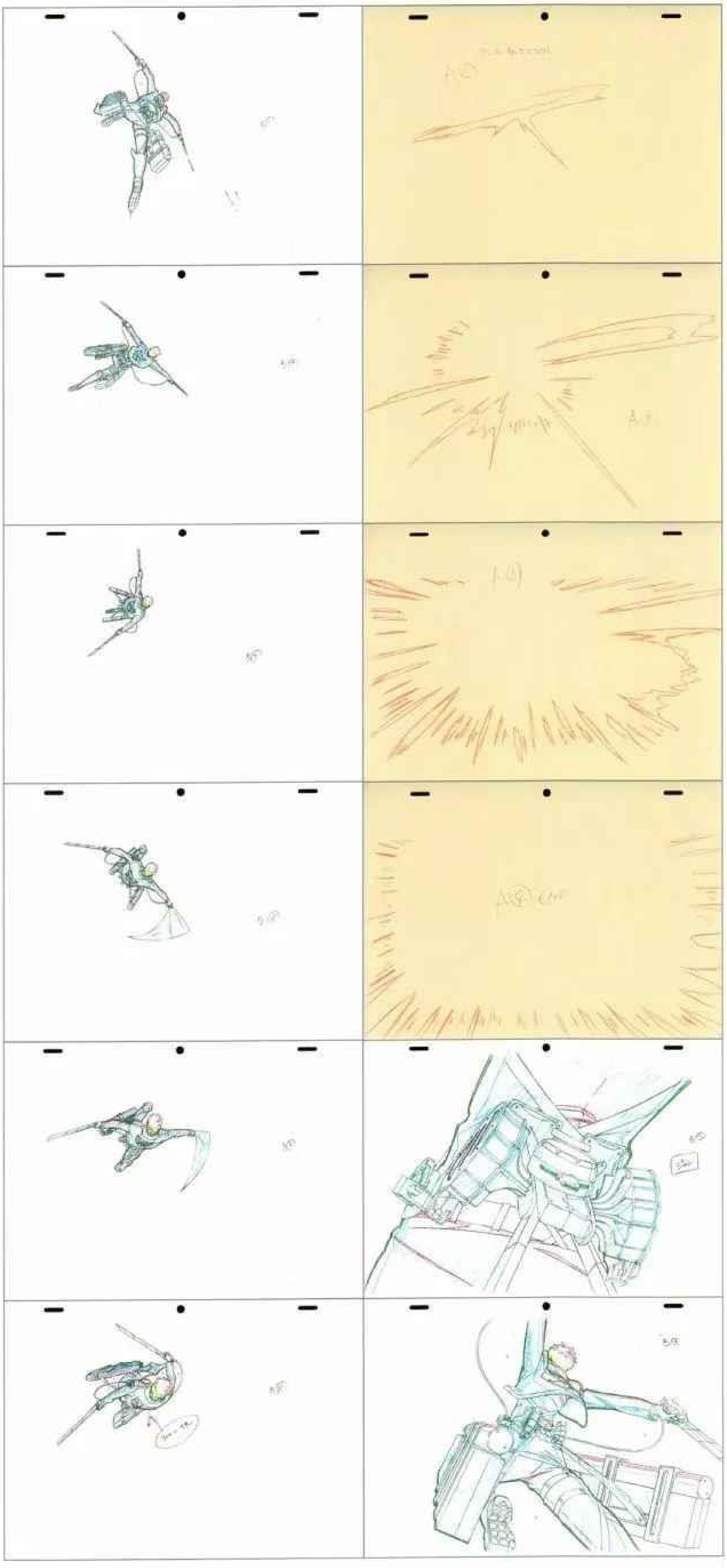
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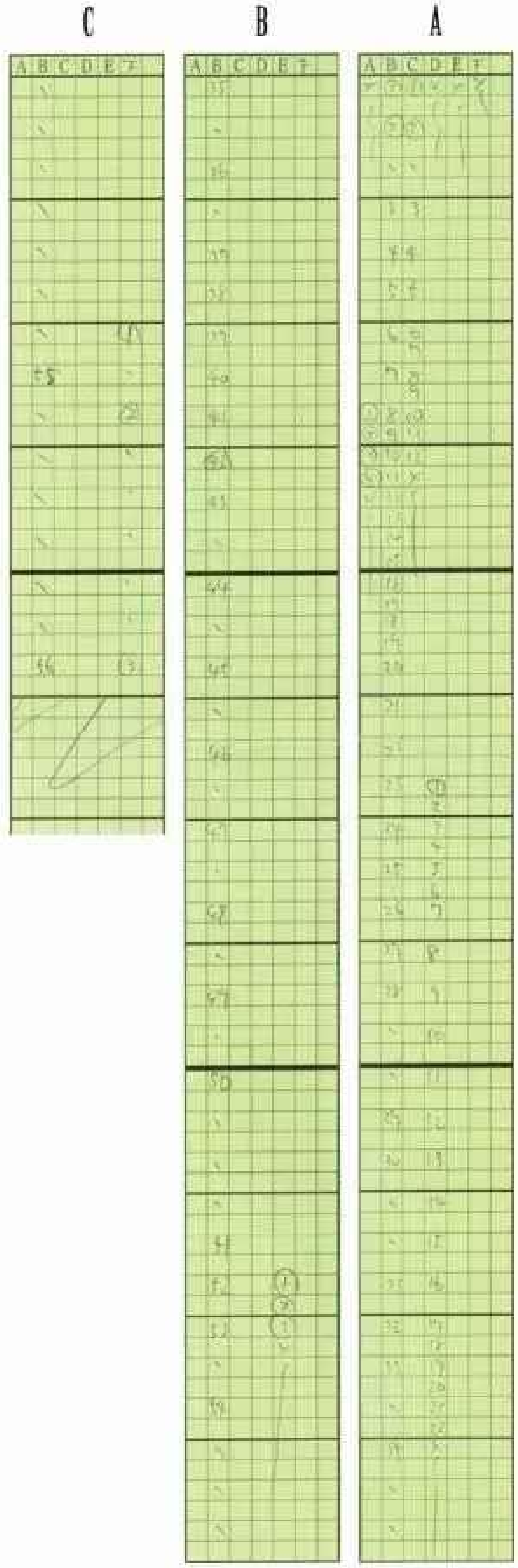






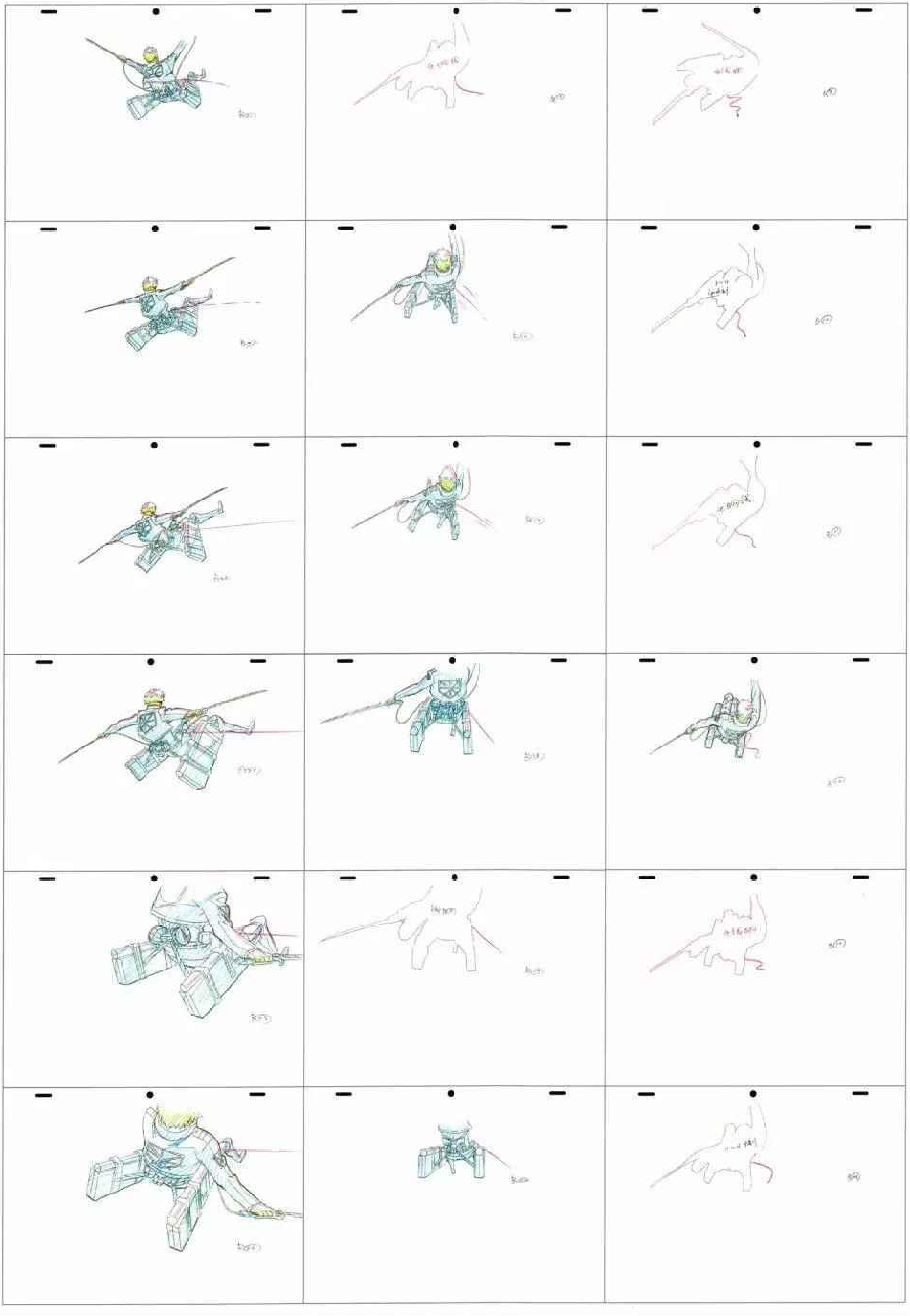


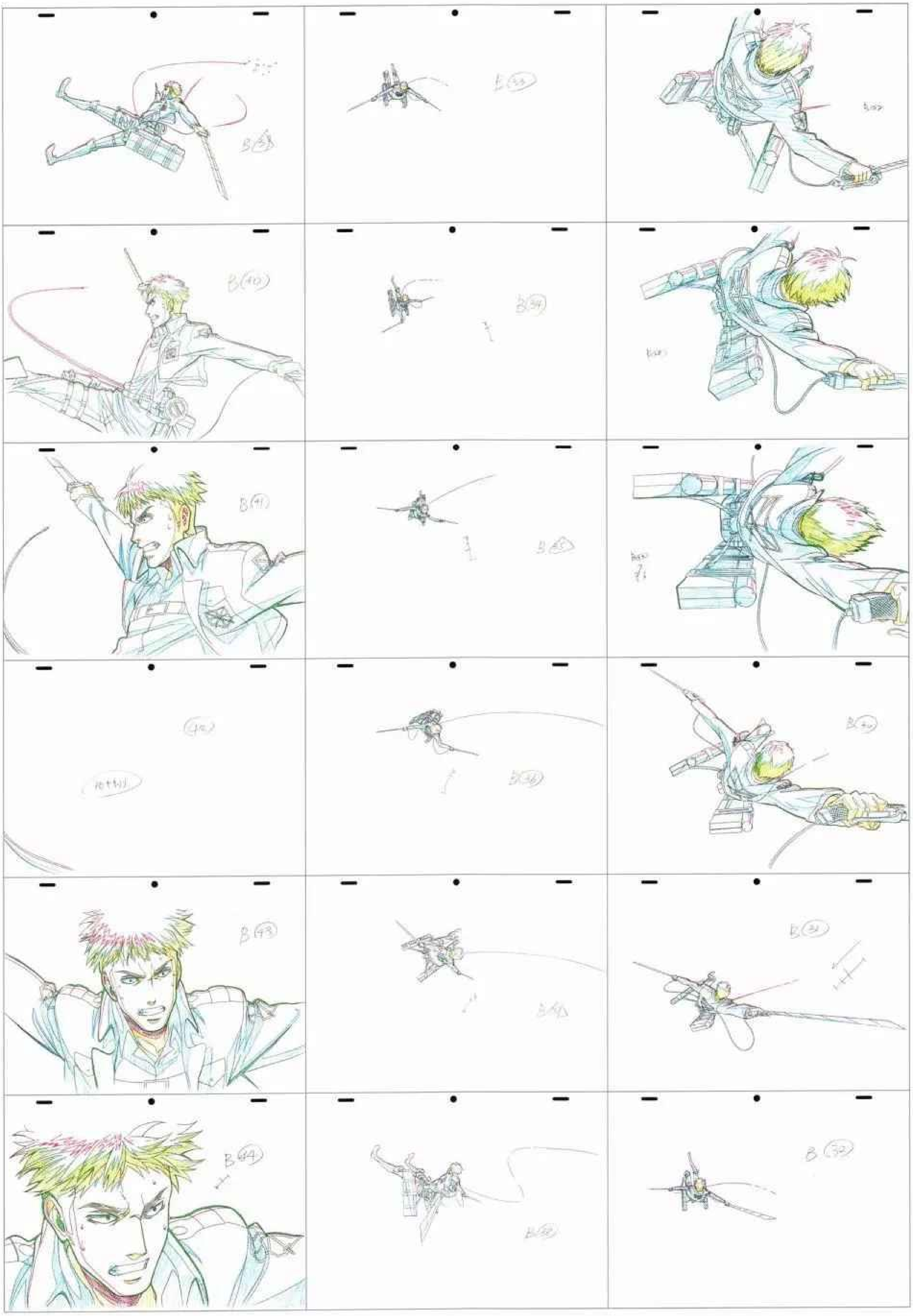


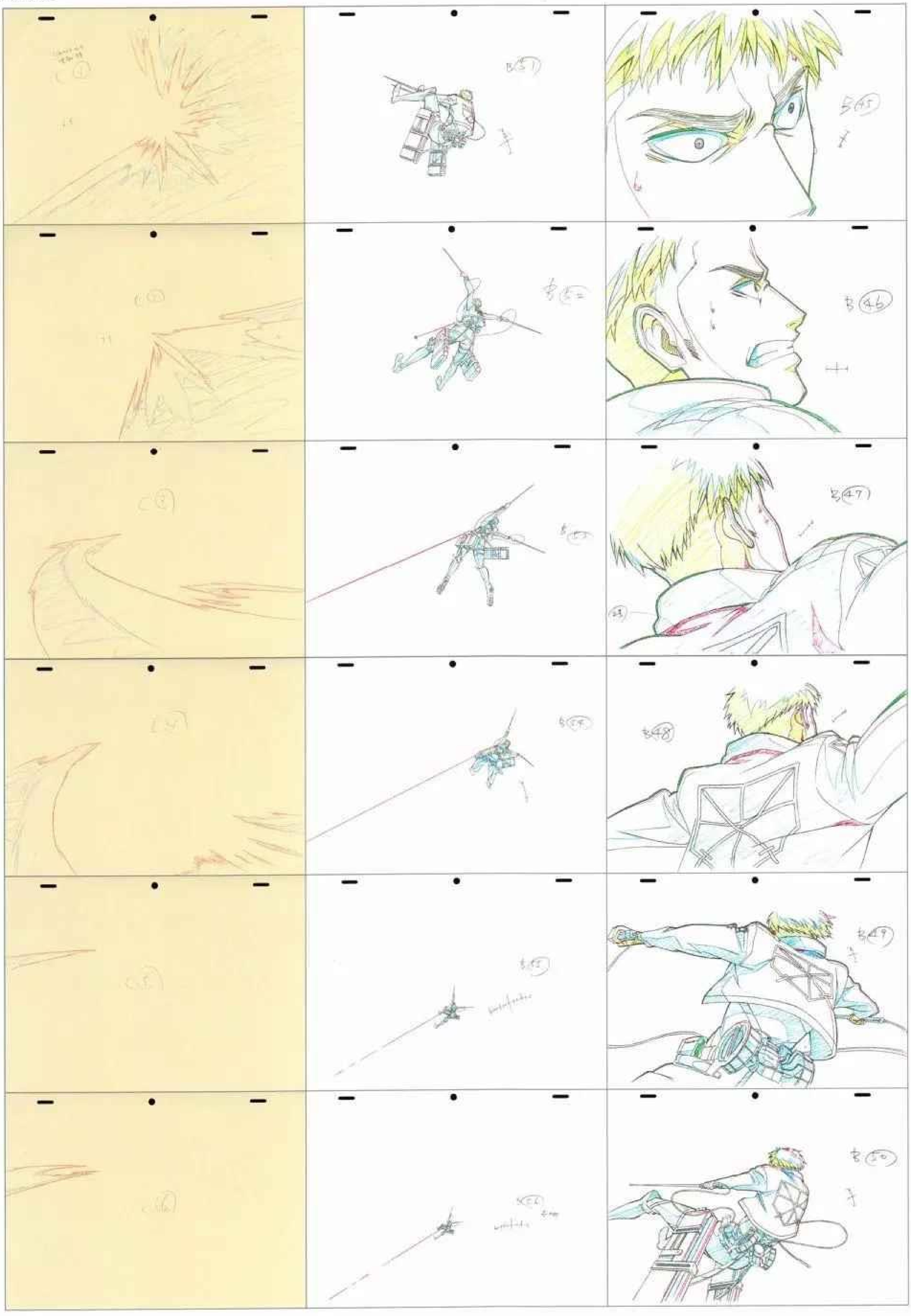


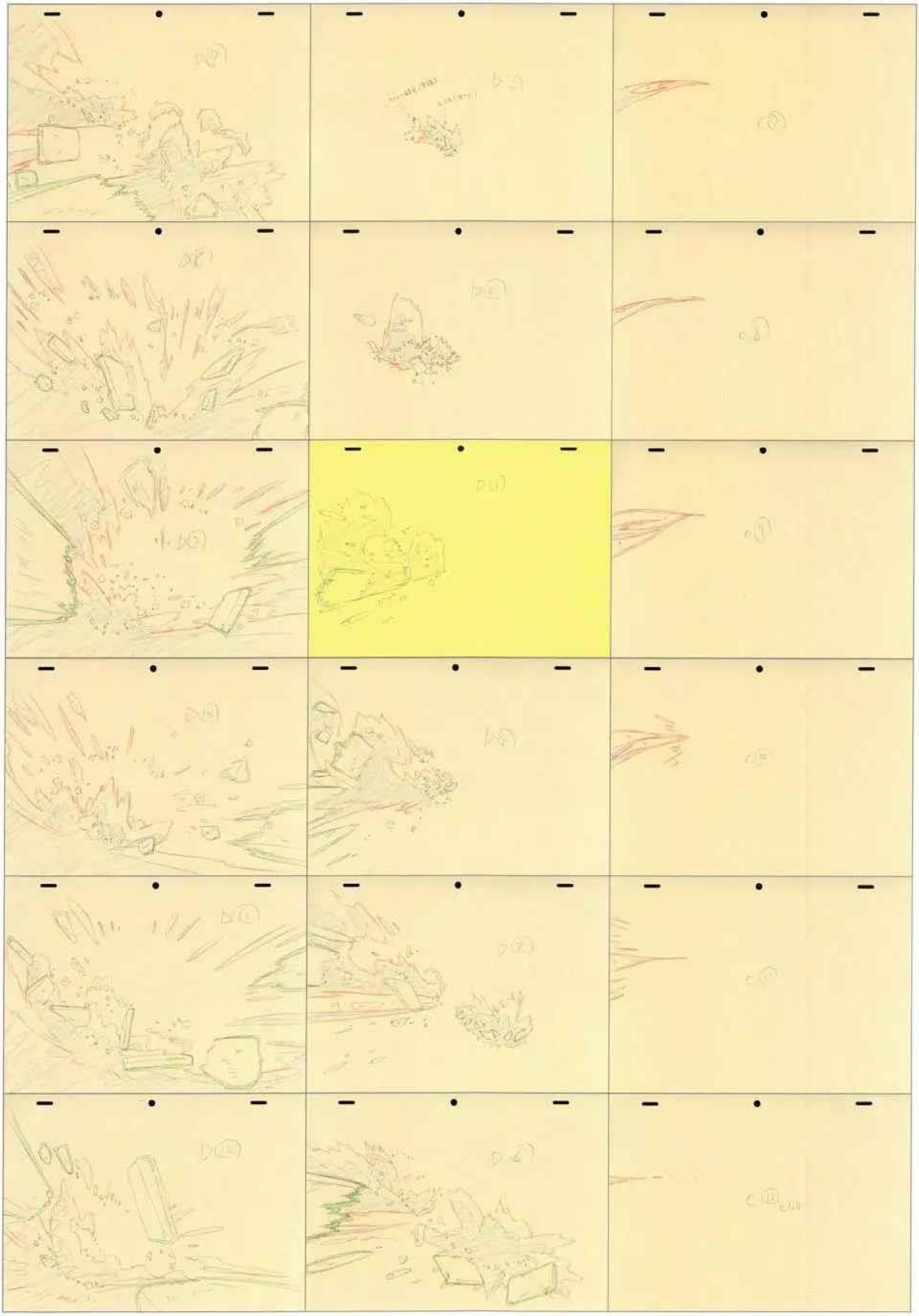
肥塚正史コメント

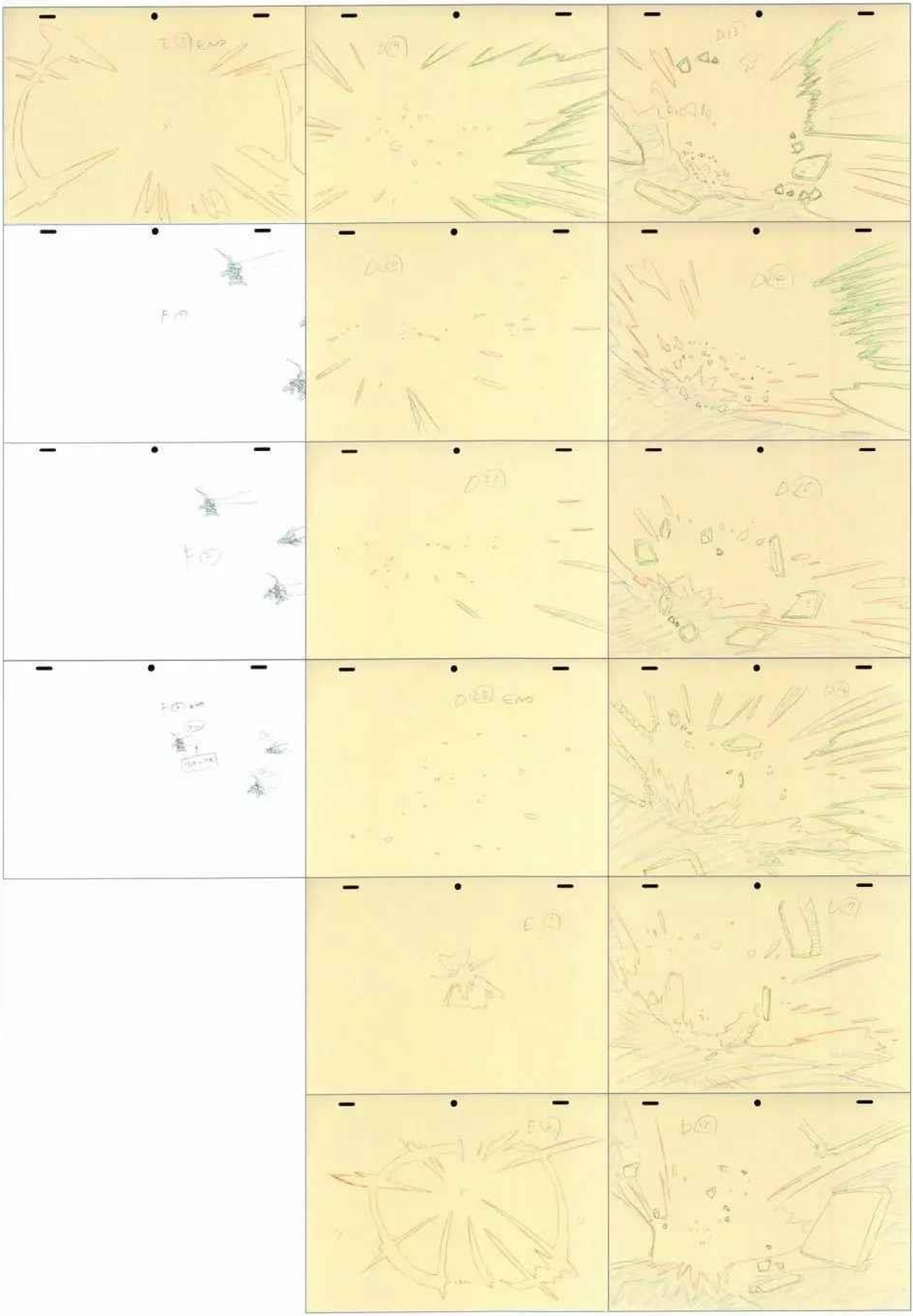
この超絶立体機動アクションは、アクション作画監督の今井さんのお仕事です。11話で同じくアクション作画監督の江原さんが伝説を作った直後だったので、負けじとものすごい気合いで13話に取り組んでいたのが印象的でした。

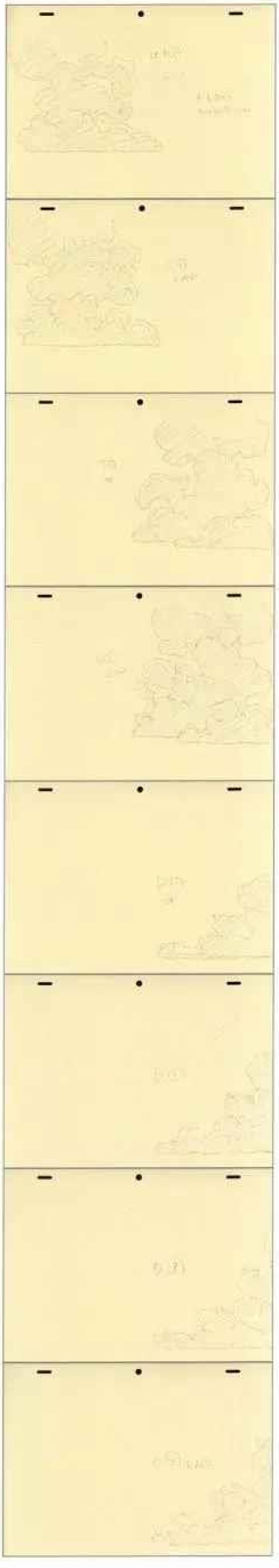


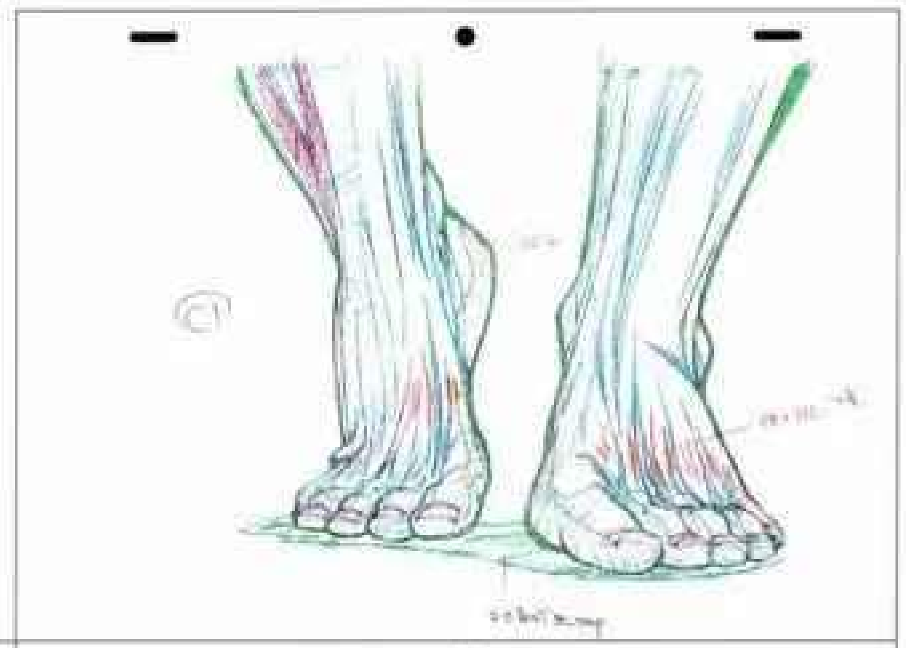


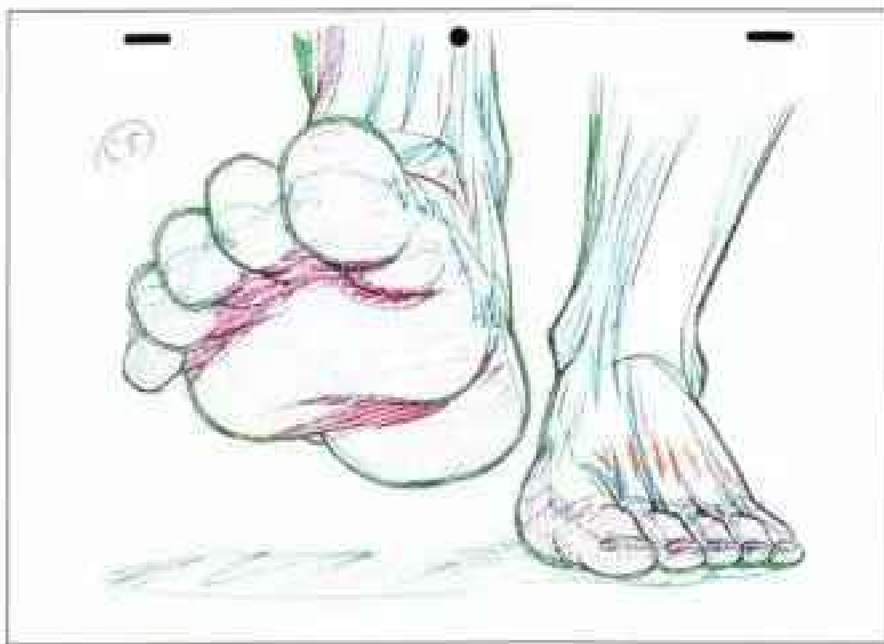


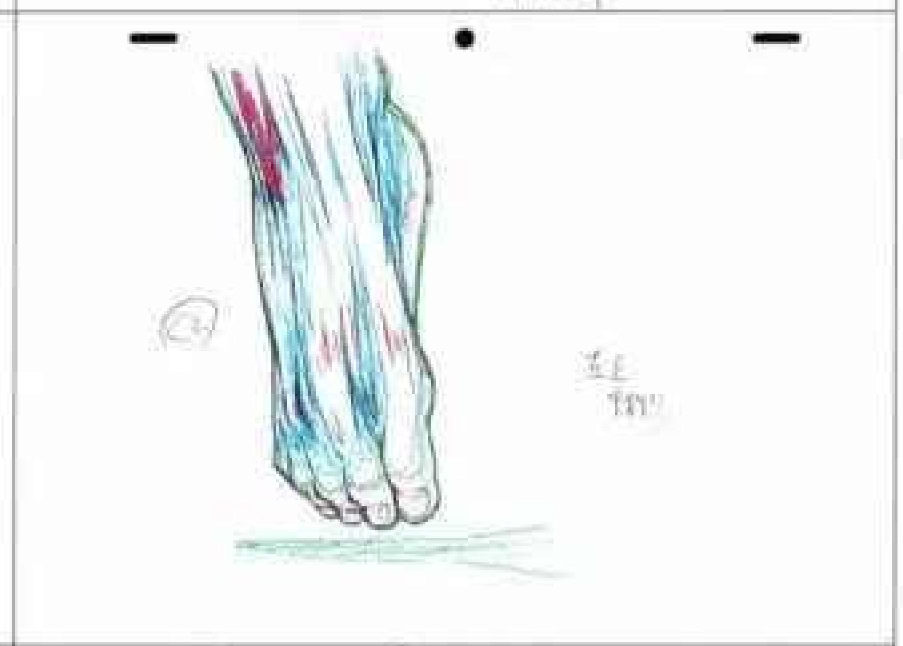


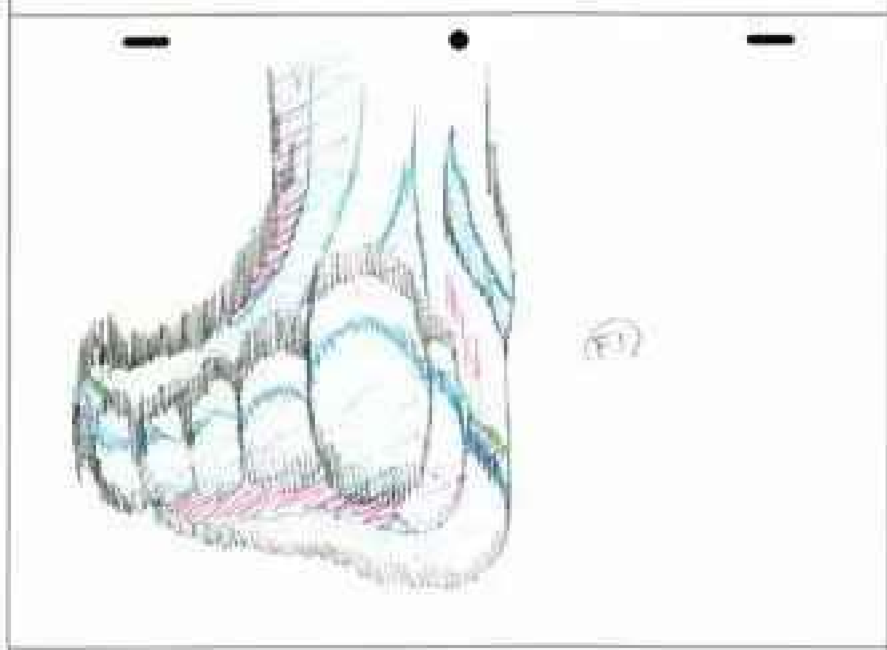


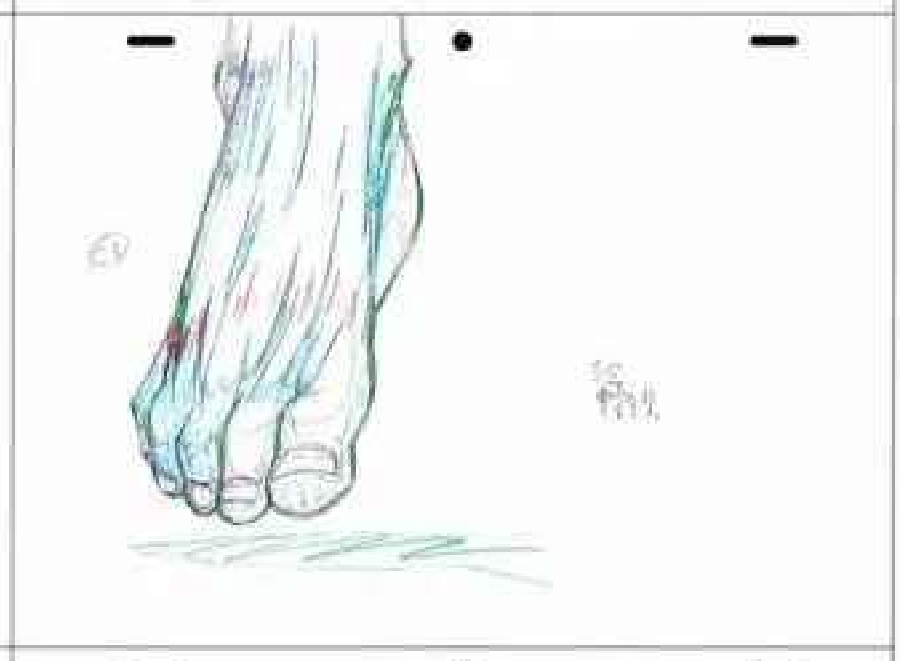


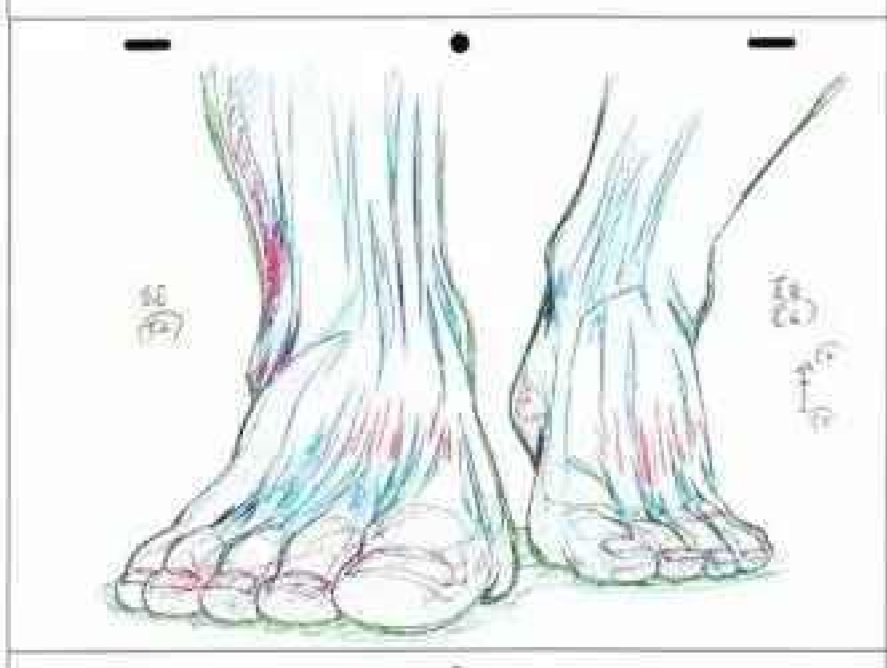


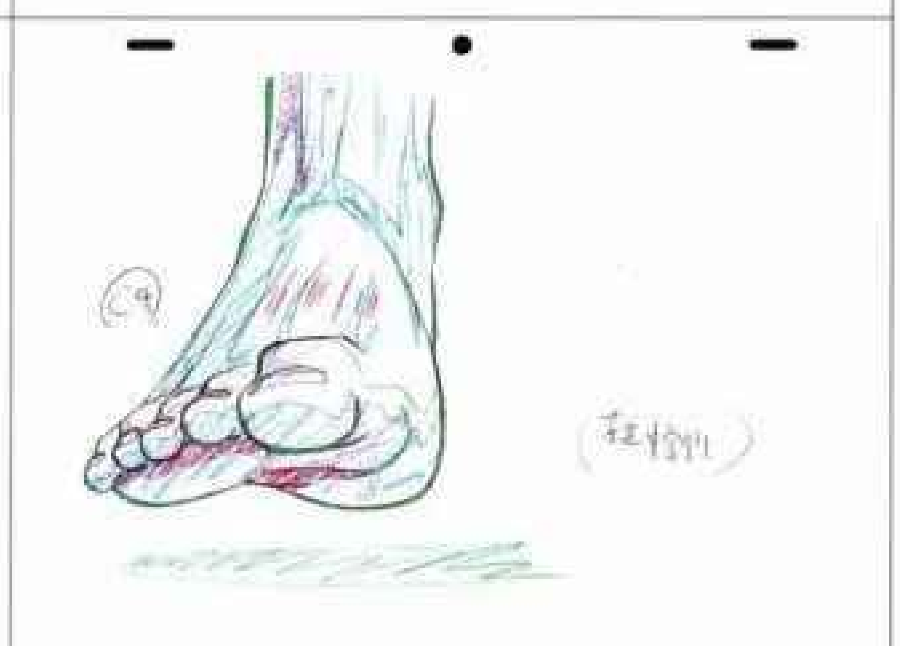


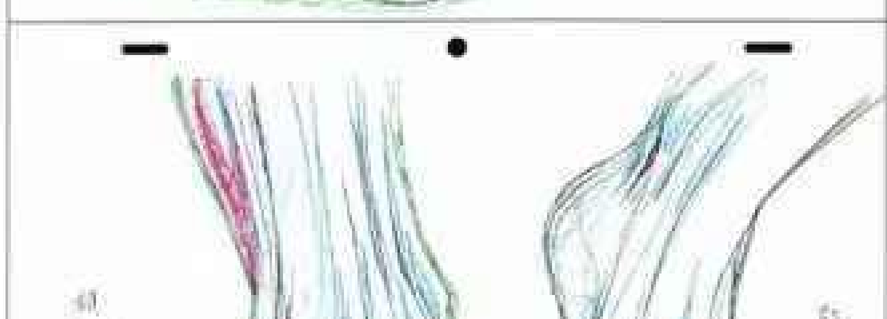






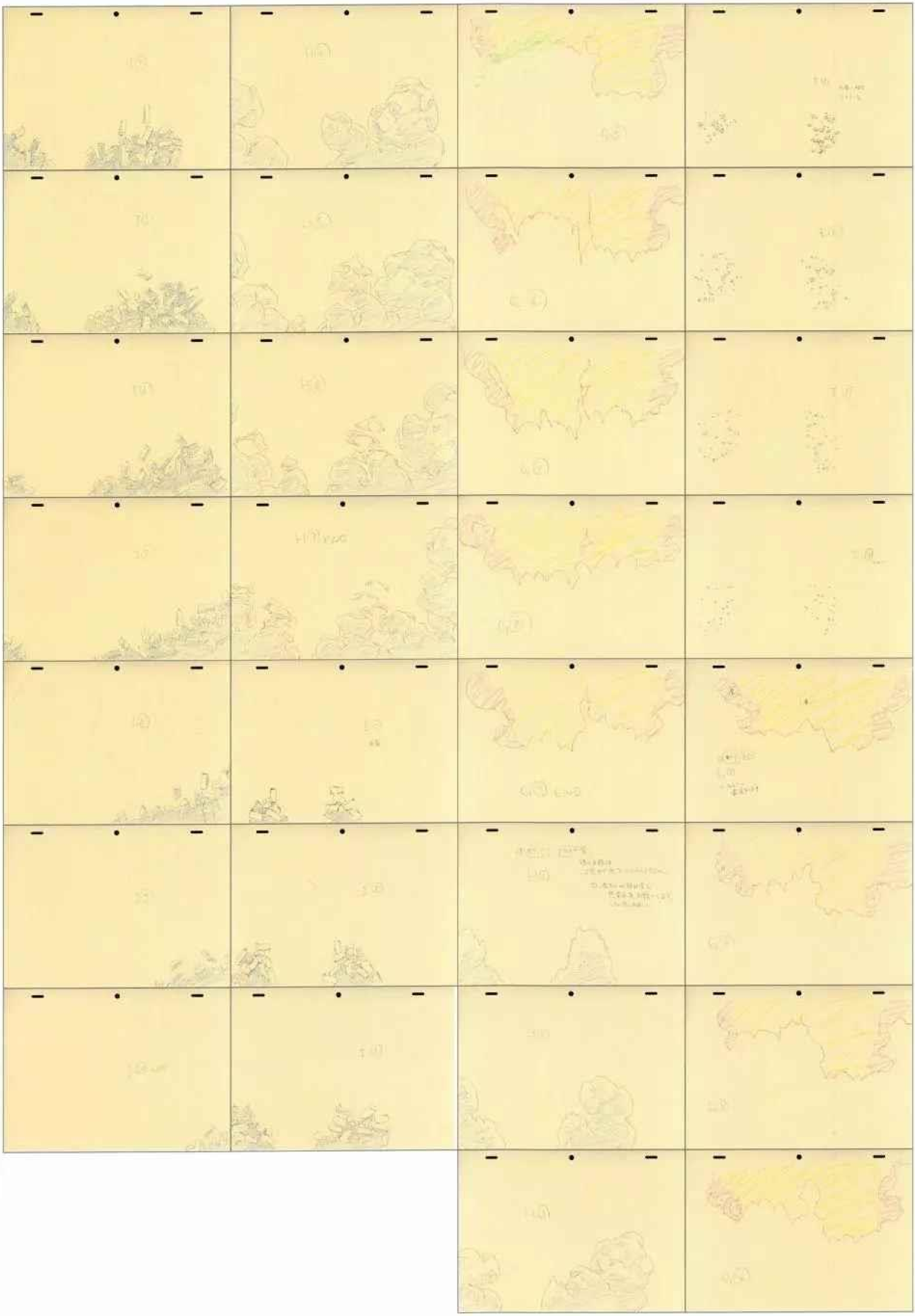


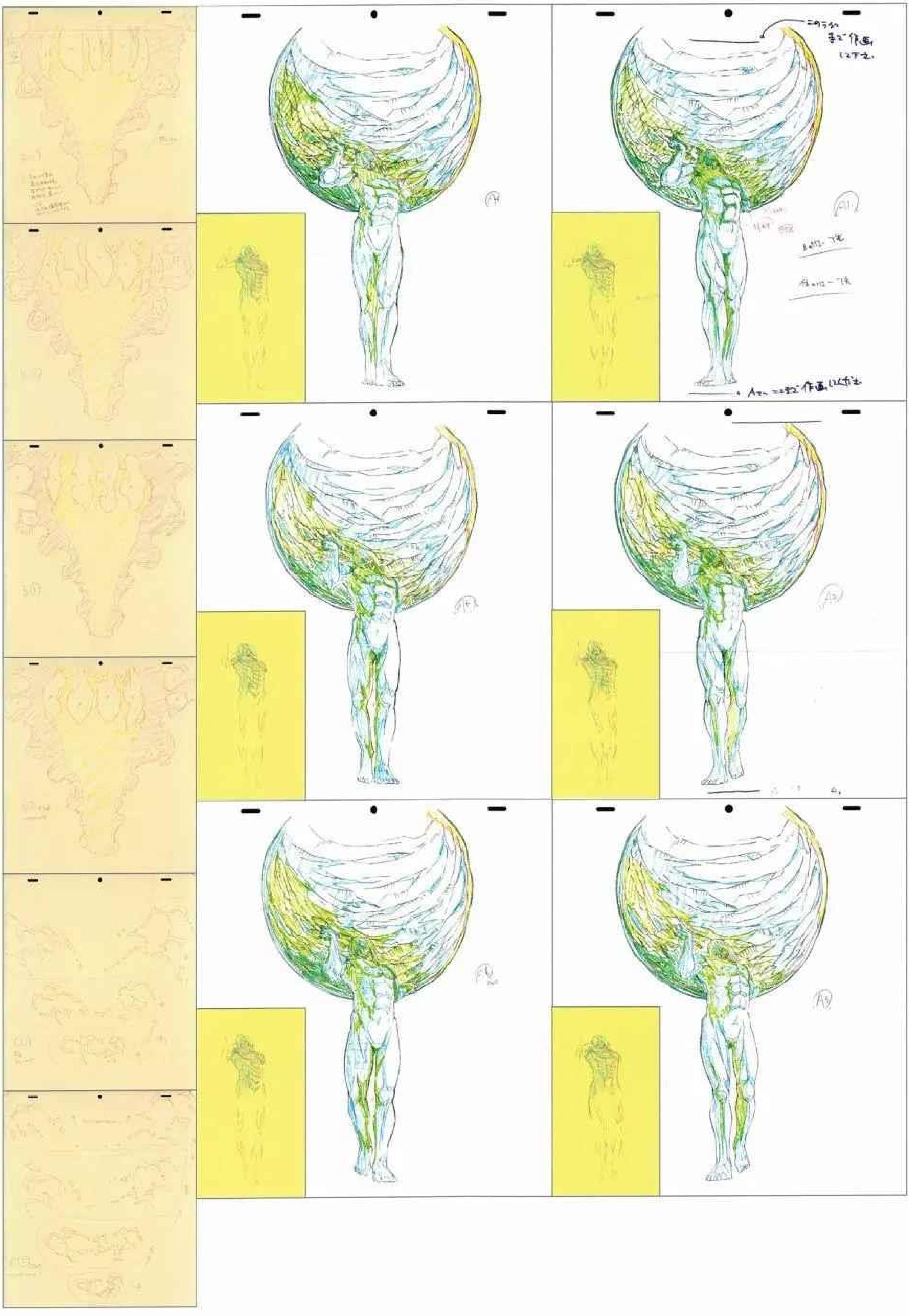


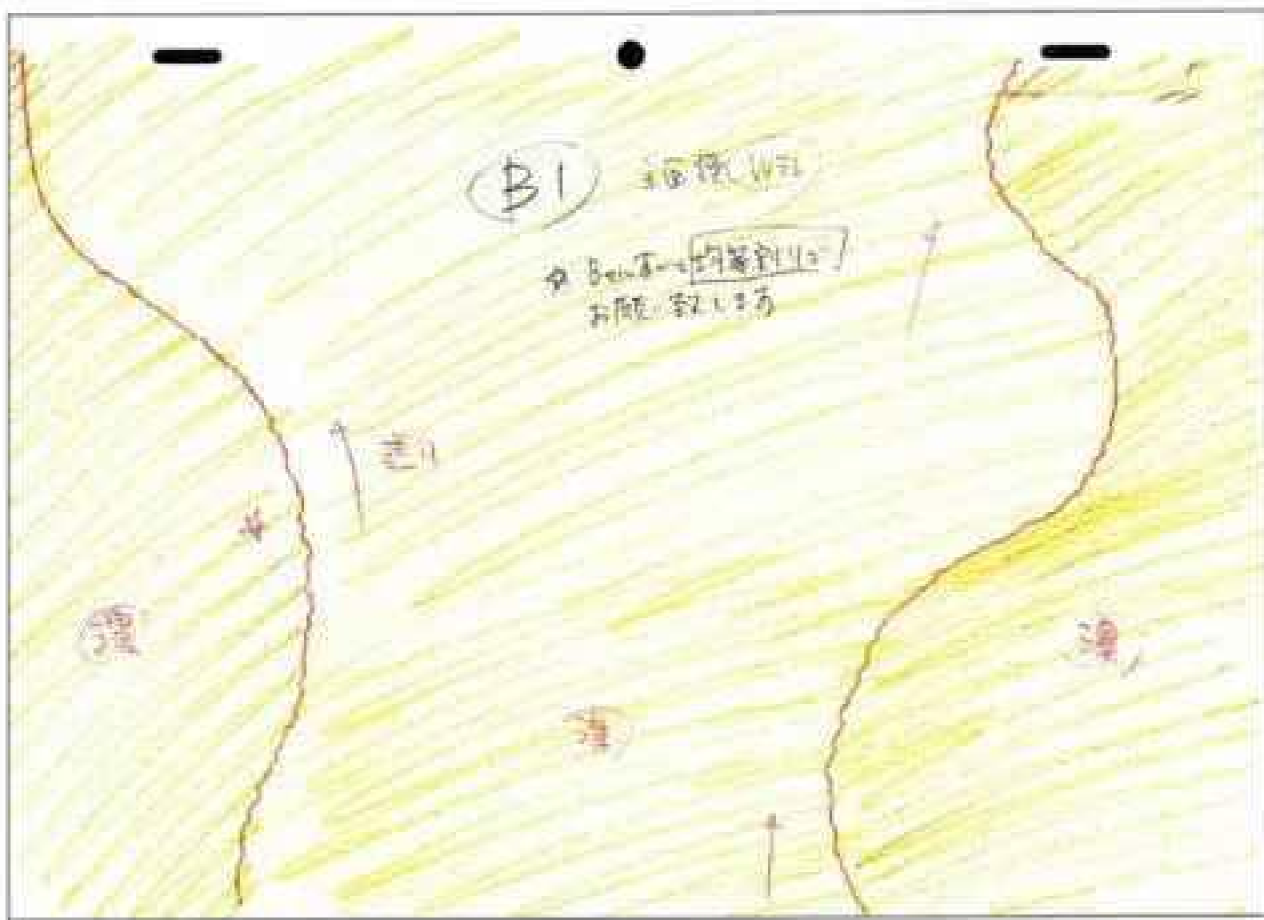


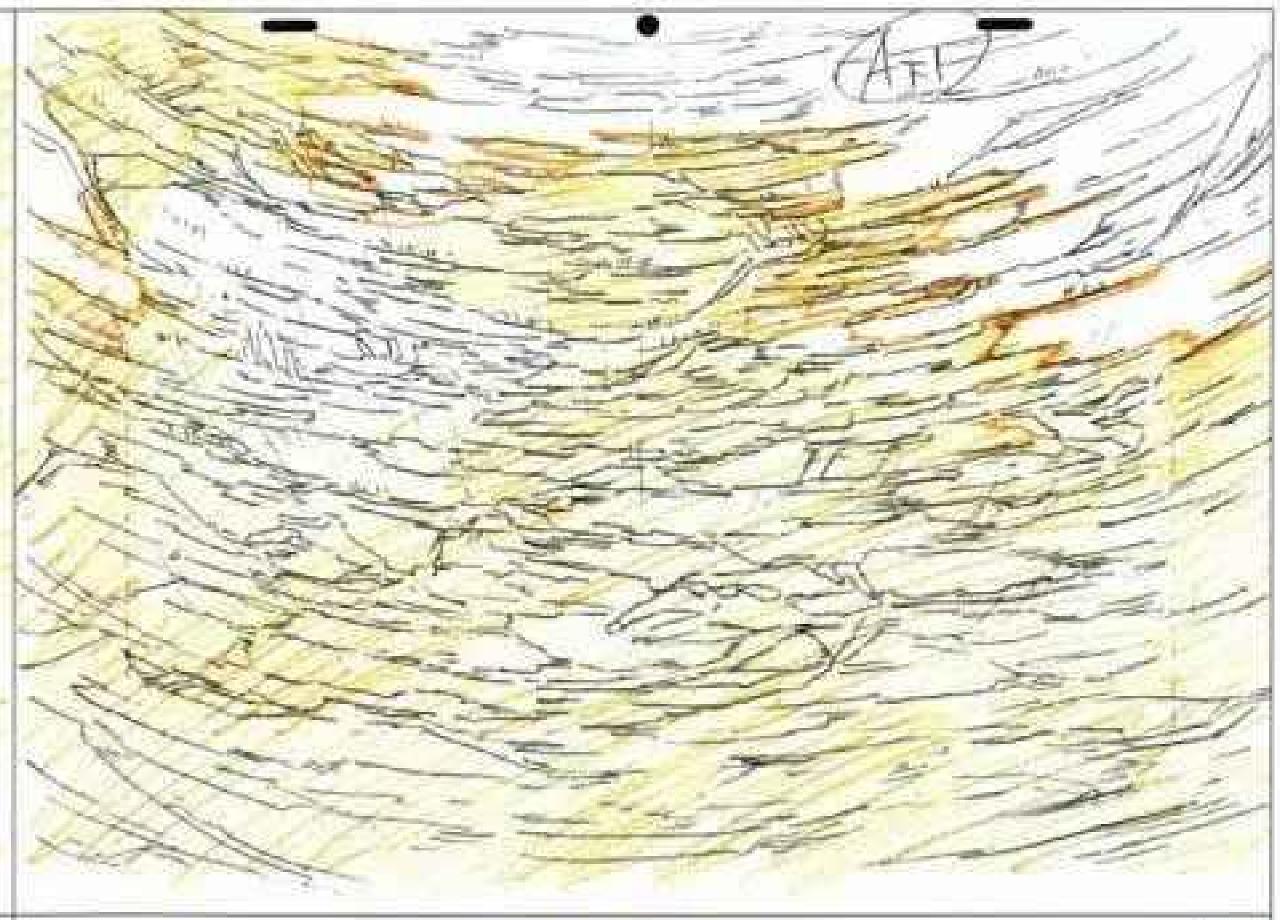
肥塚正史コメント

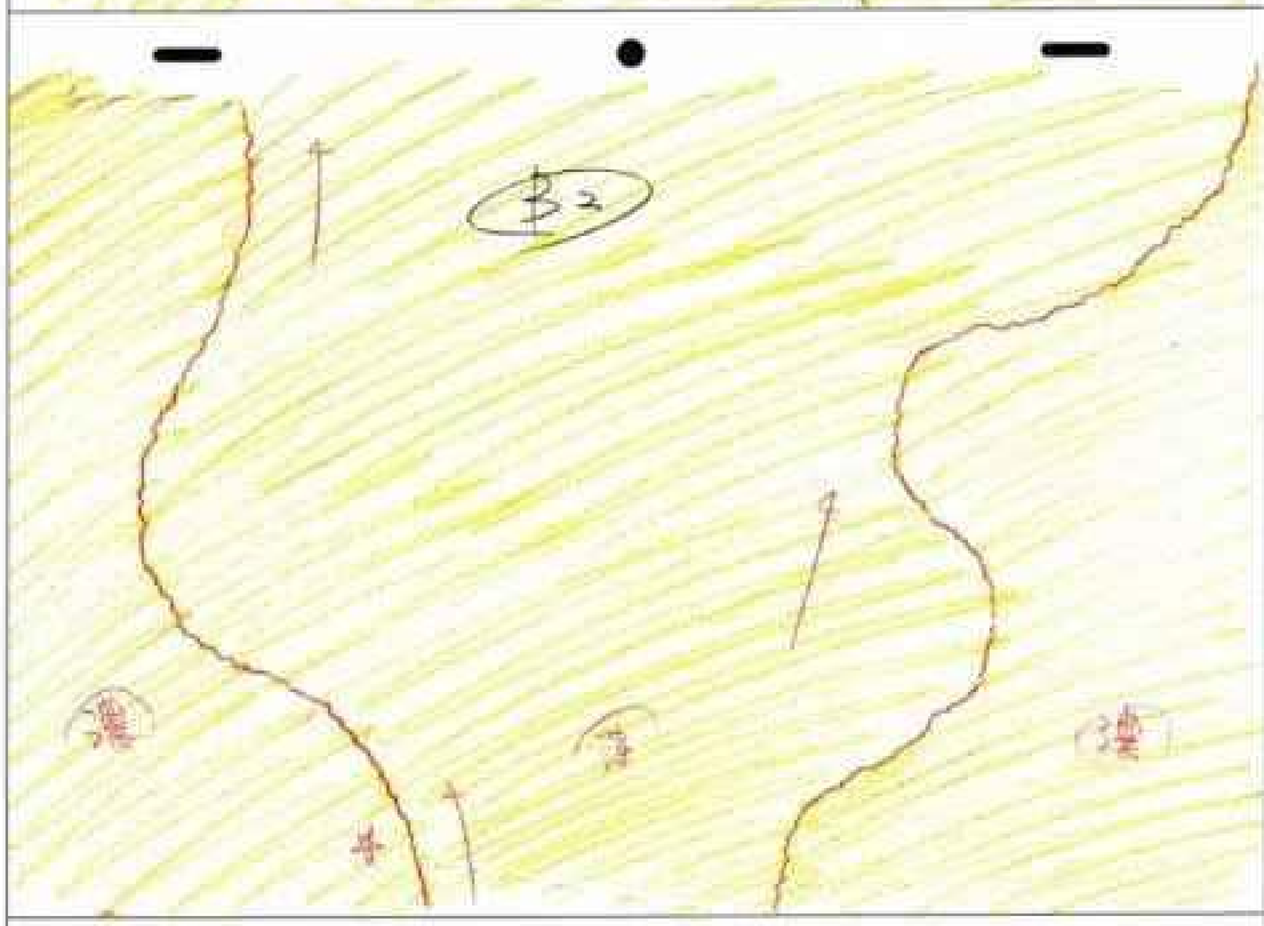
こちらも今井さん担当のカットです。このカットは当初コンテにはなかったカットなのですが、コンテをみた今井さんが、私と監督の所に「こういうカットが欲しい!」と直訴しにきてくれて生まれたカットです。エレン巨人の重さを表現した素晴らしい芝居に注目してください。



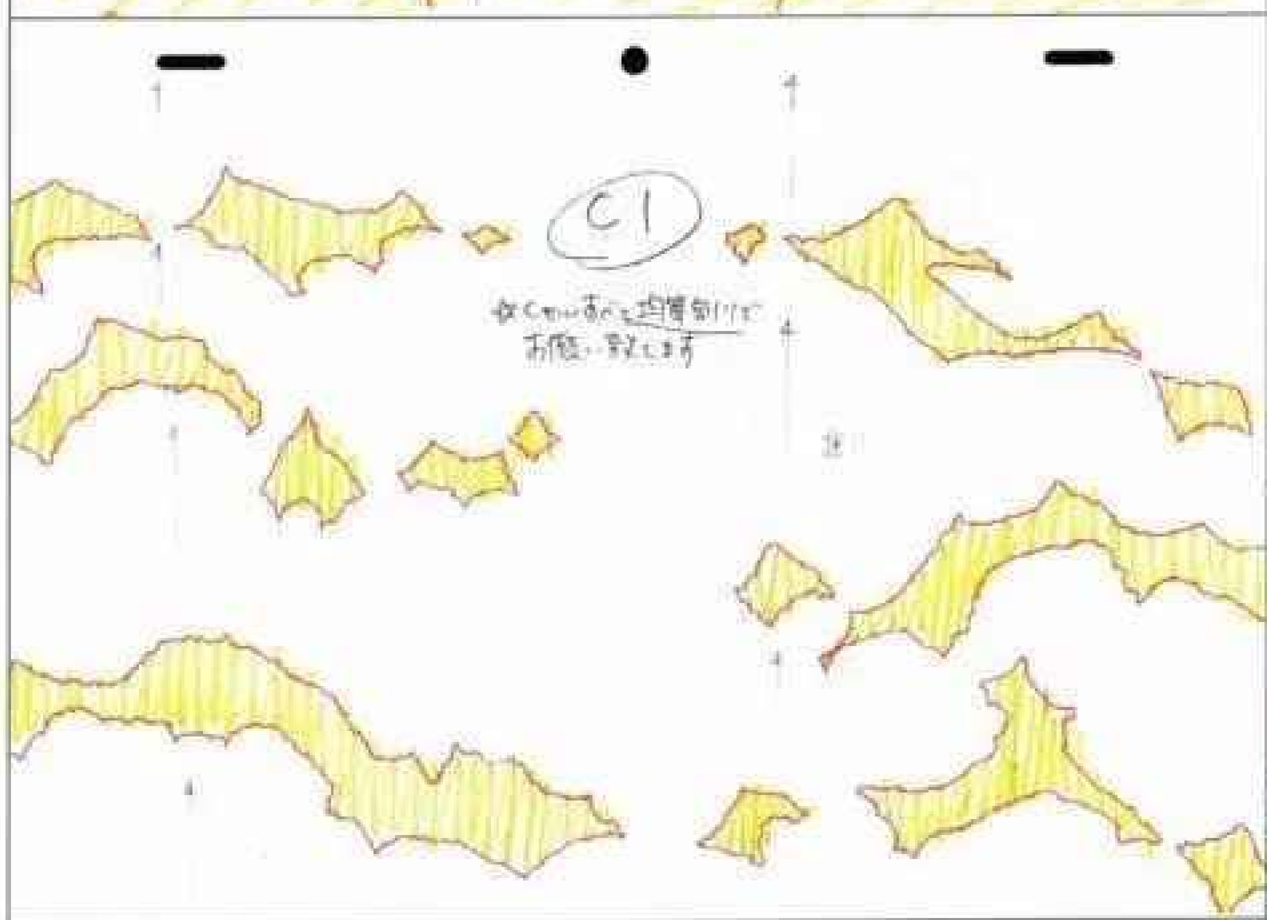




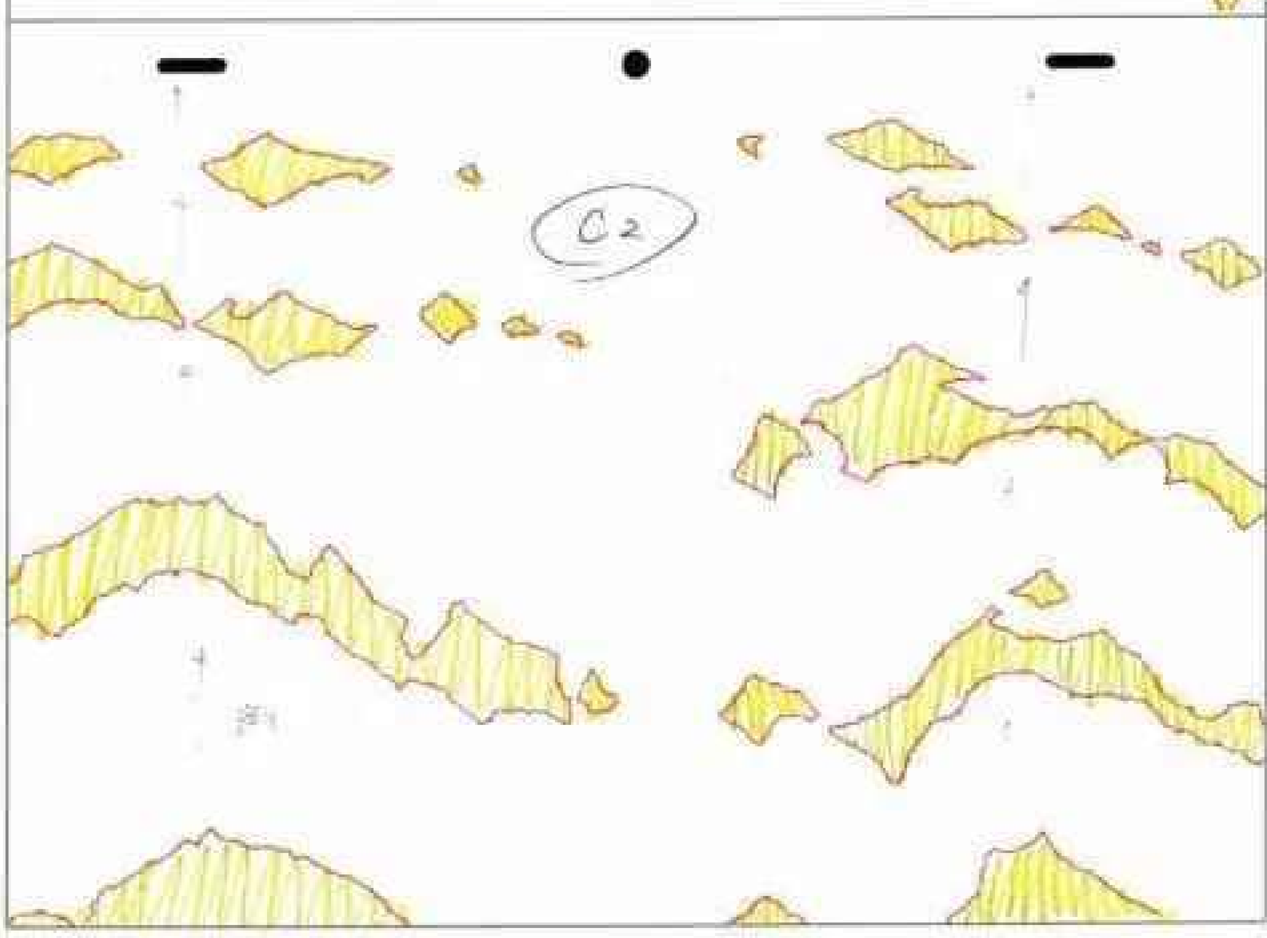










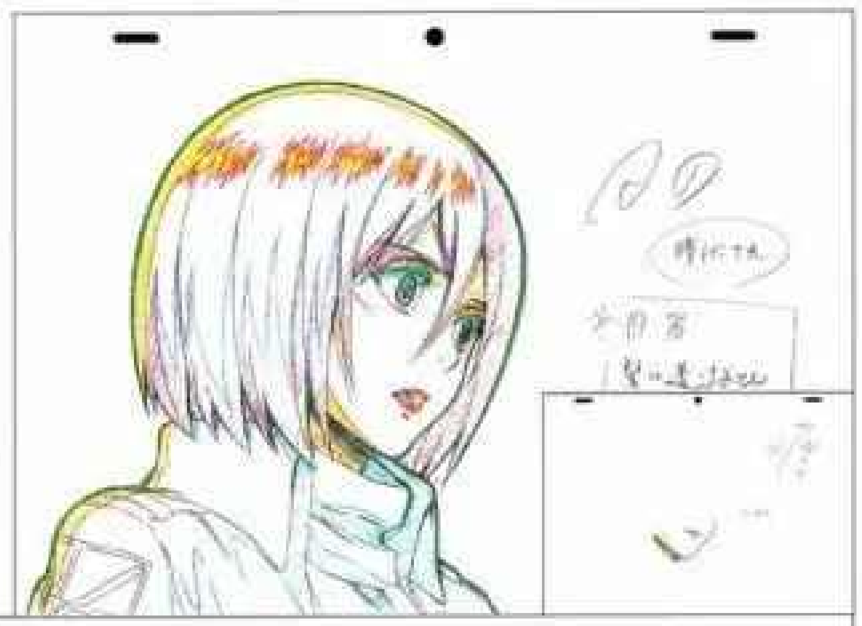


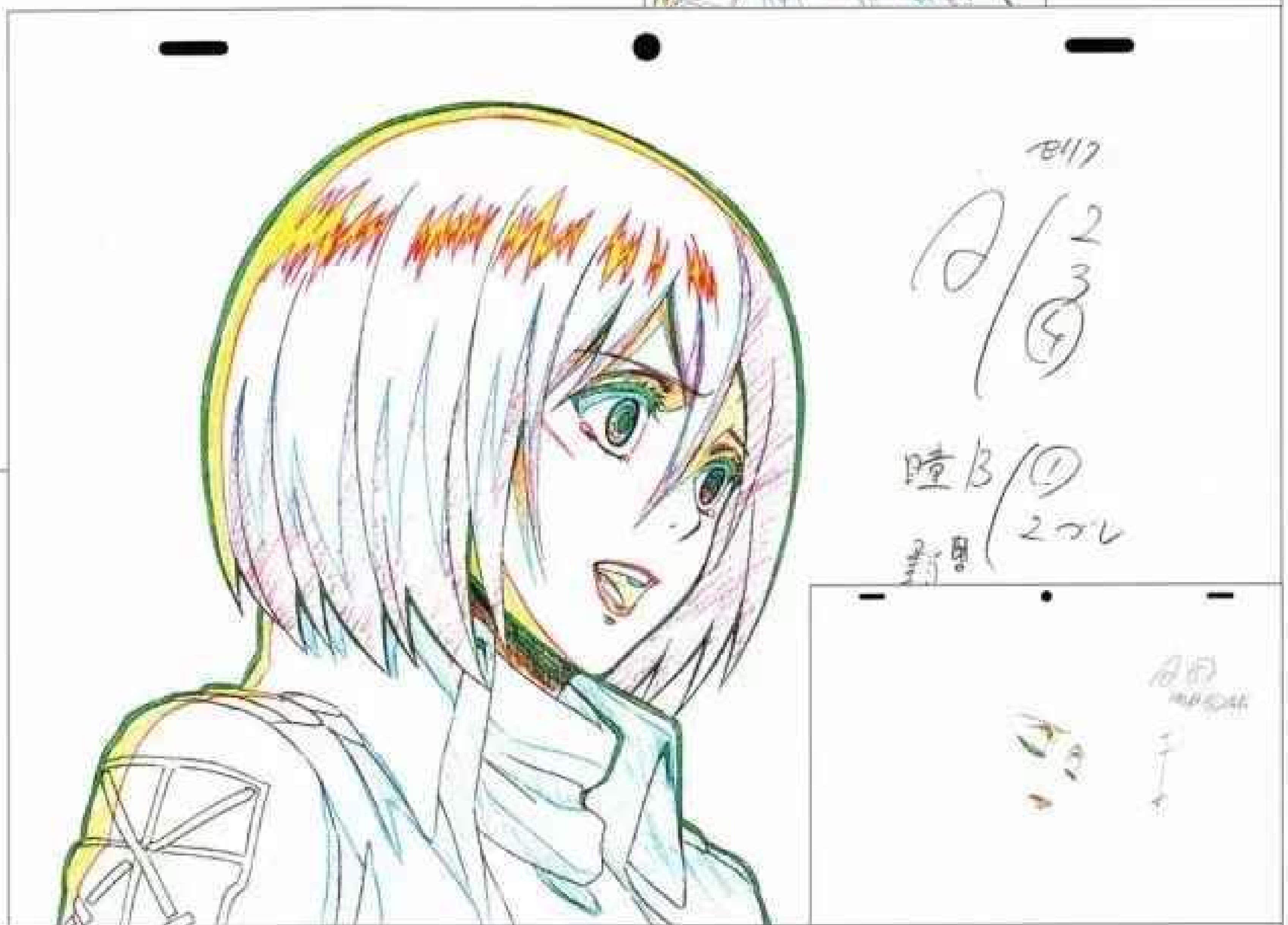
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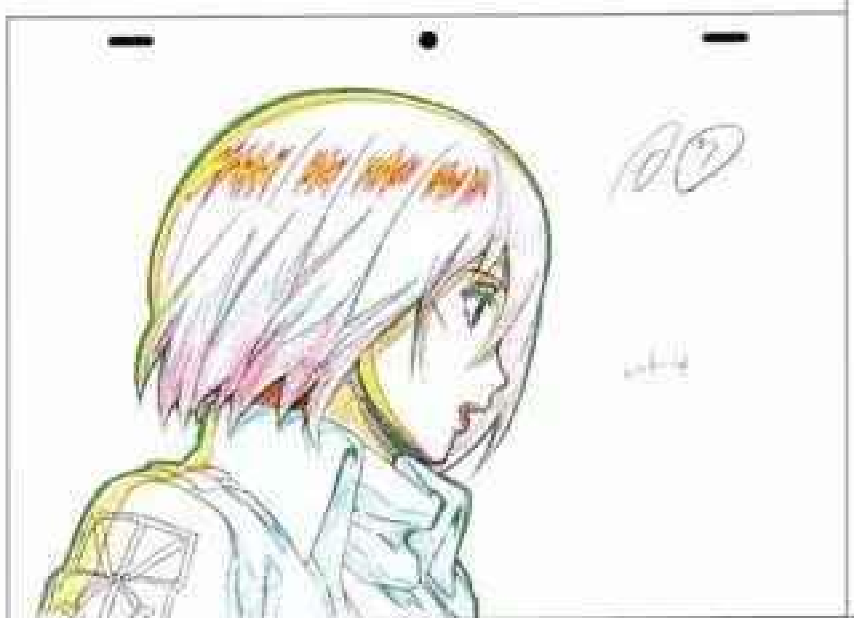
13話のほとんどのエレン巨人には、巨人作監の千葉さんによる監修が入っています。
この一連は今井さんと千葉さんの凄みがフィルムに出まくっていましたね。

荒木哲郎コメント

・・・ちょっとこれだけは言わせて！このミカサ・・・可愛いですよね。
山田歩さんの仕業ですか・・・よいですね・・。





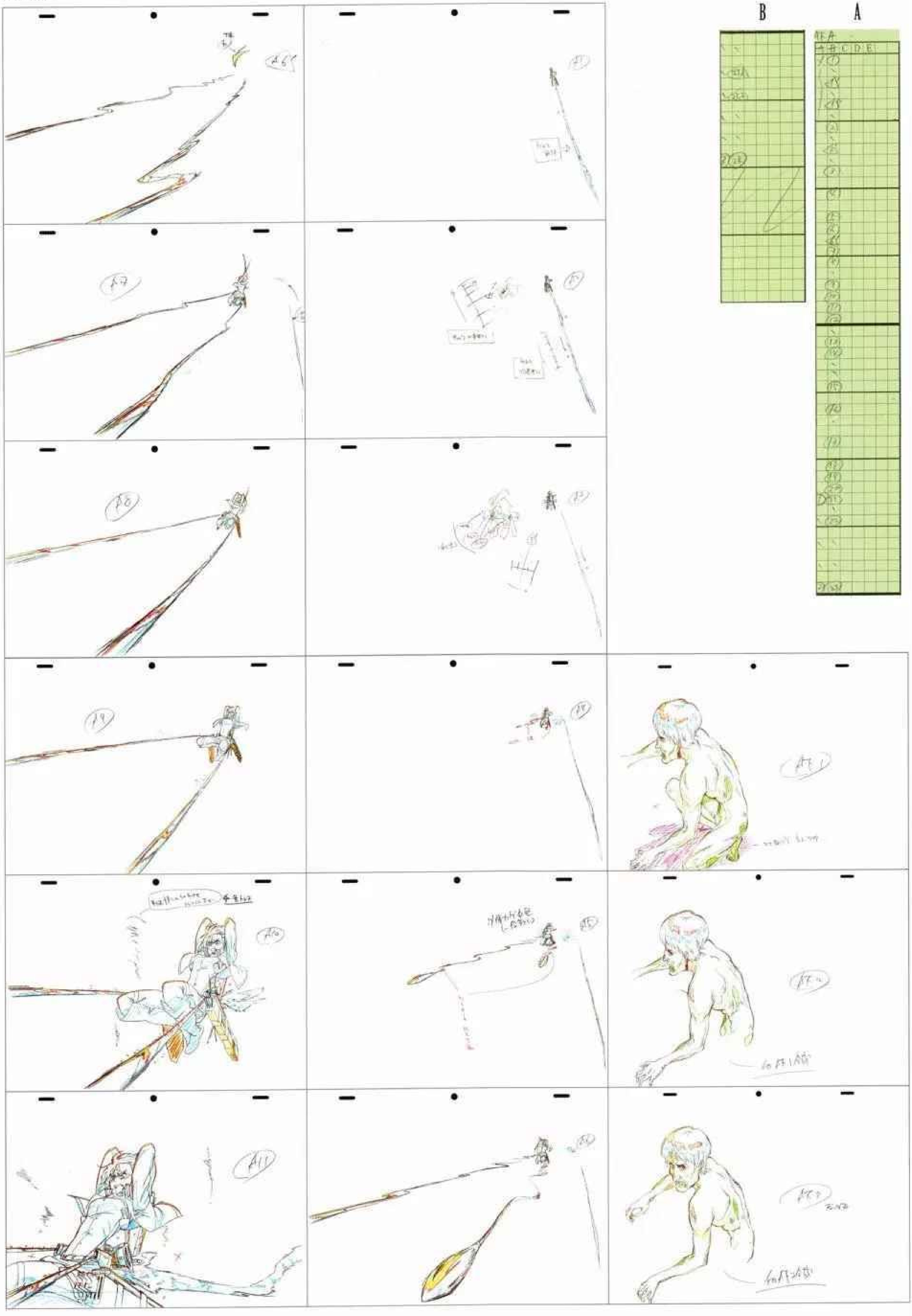


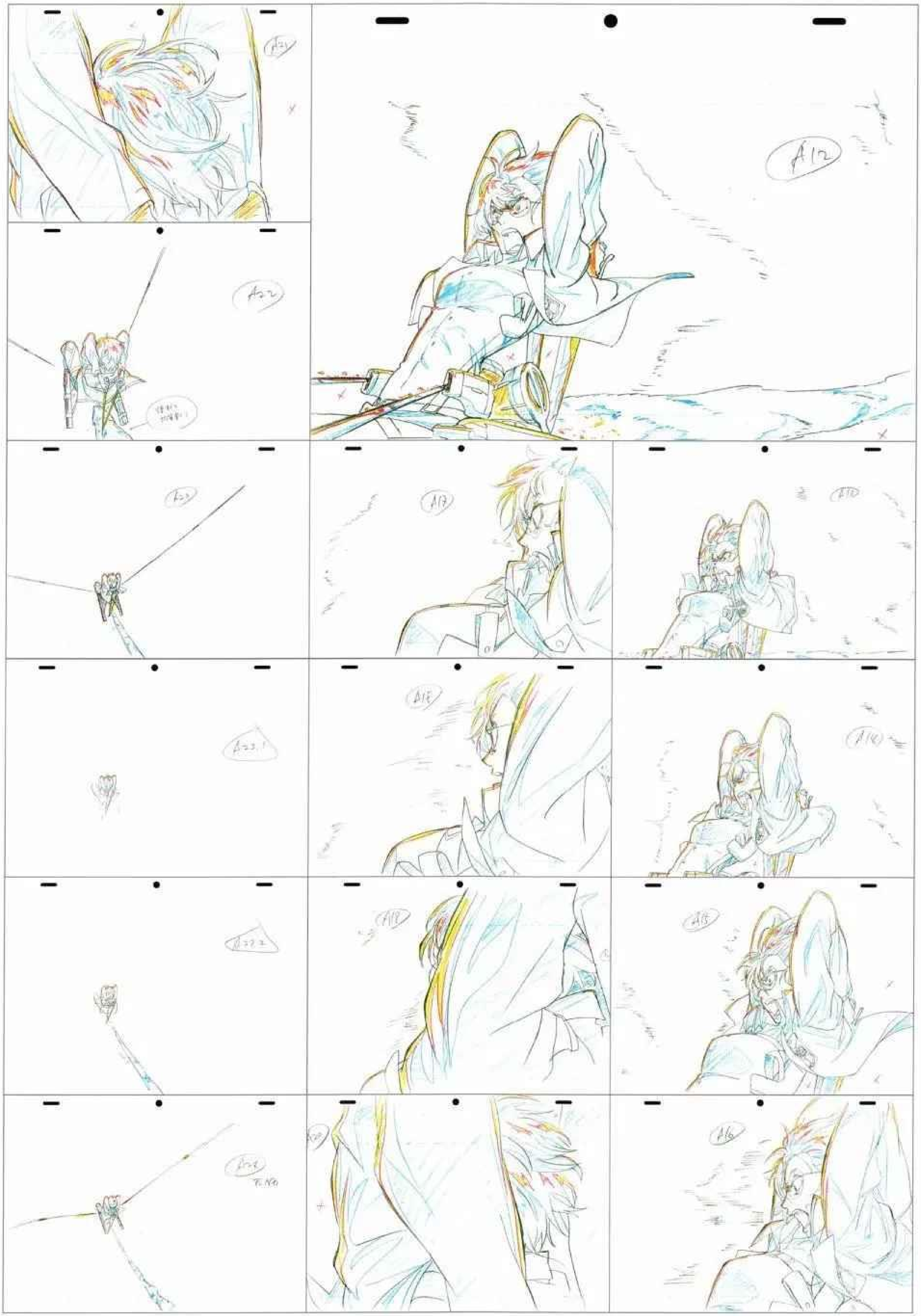


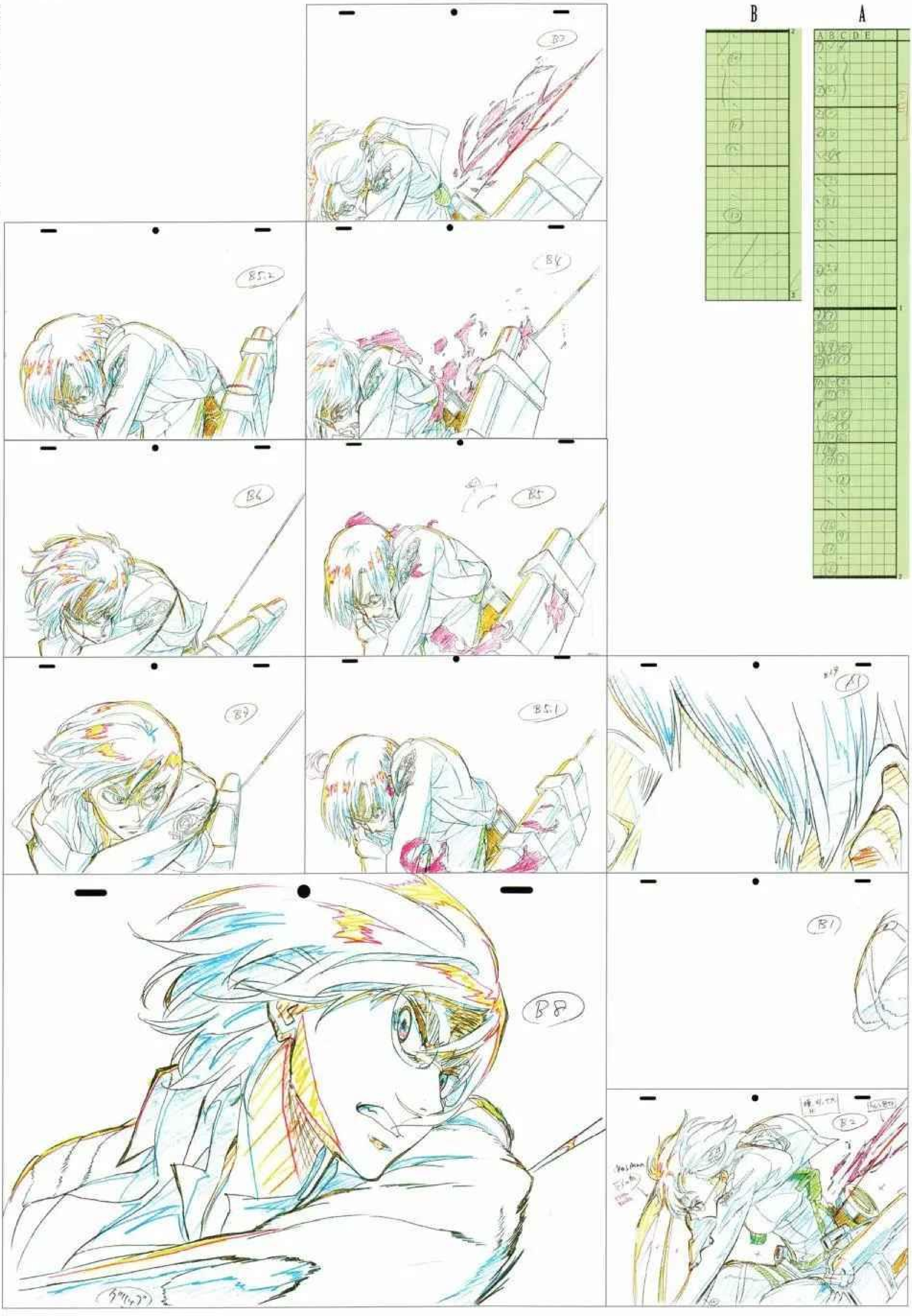


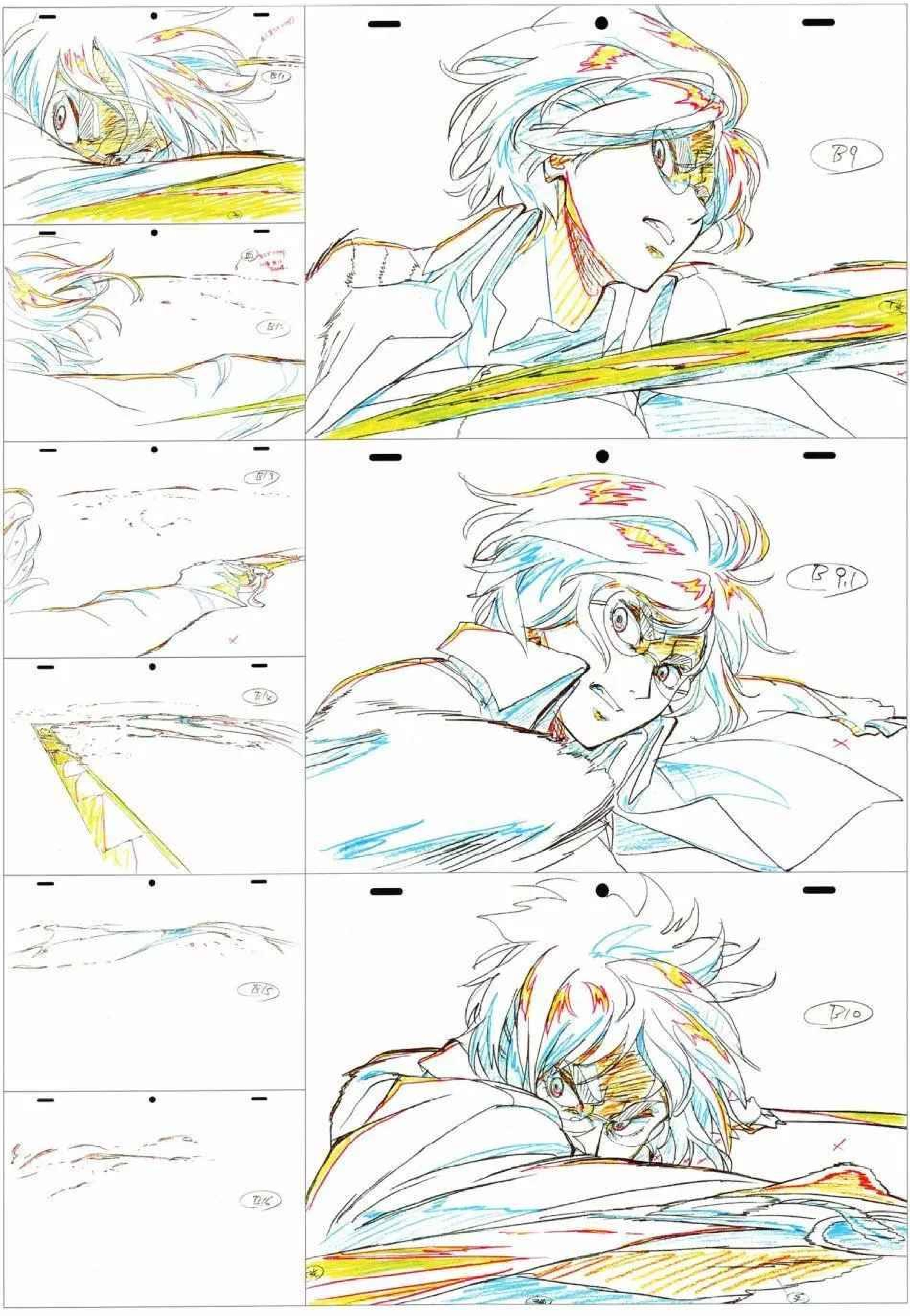


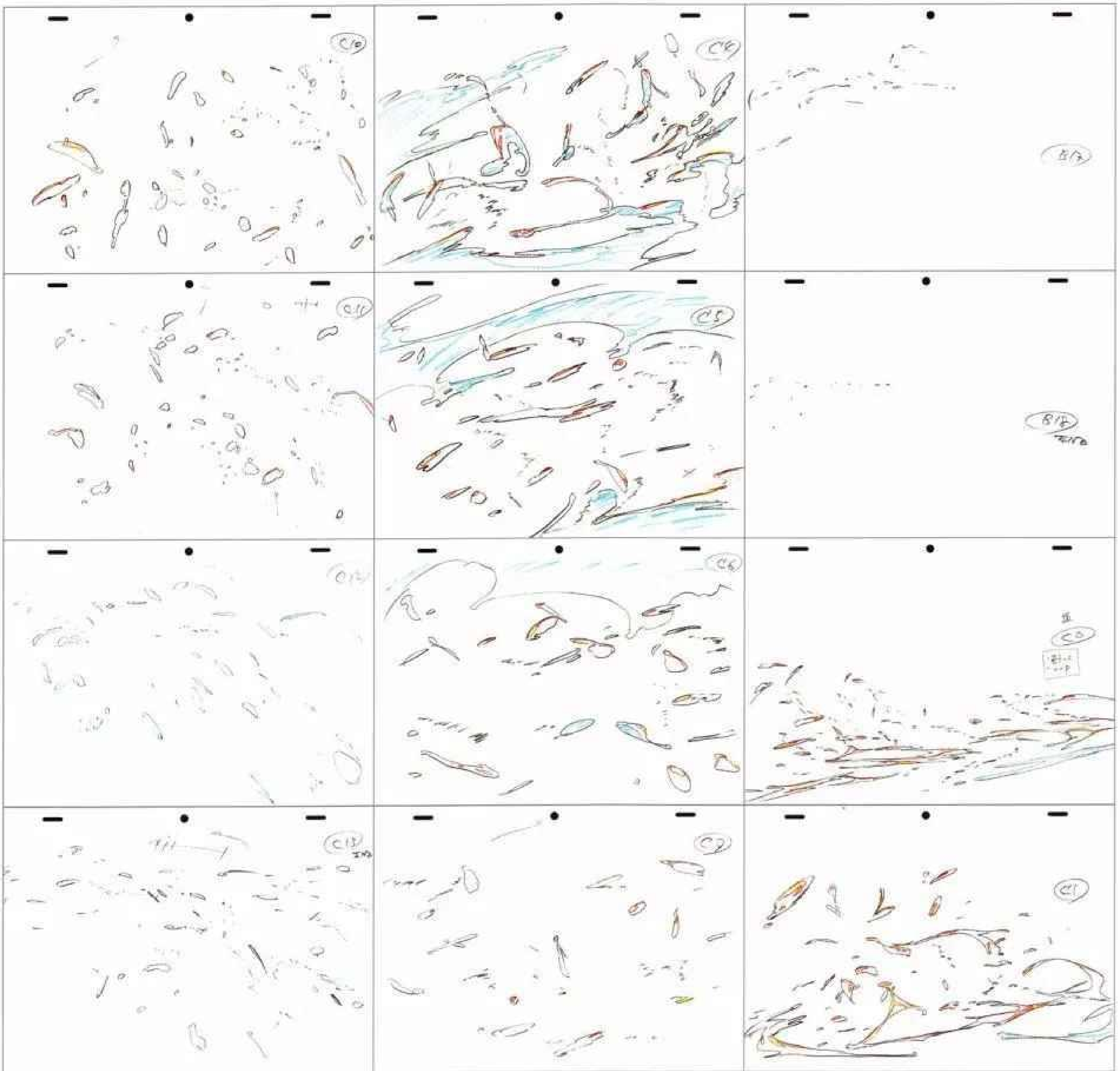


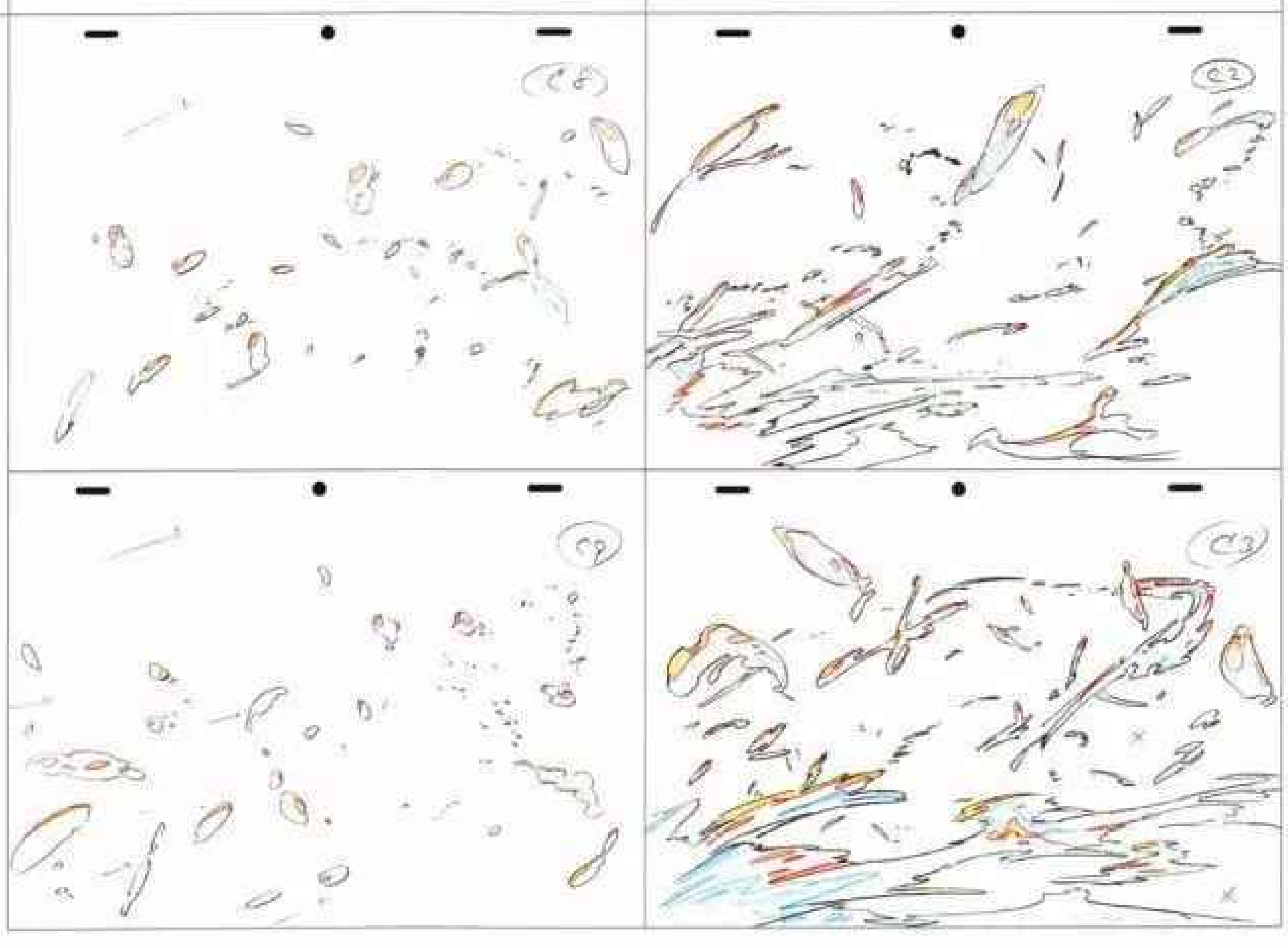

B
A


A12


B
A
B5.2
B4
B6
B5
B5.1
A1
B8
B1
B2

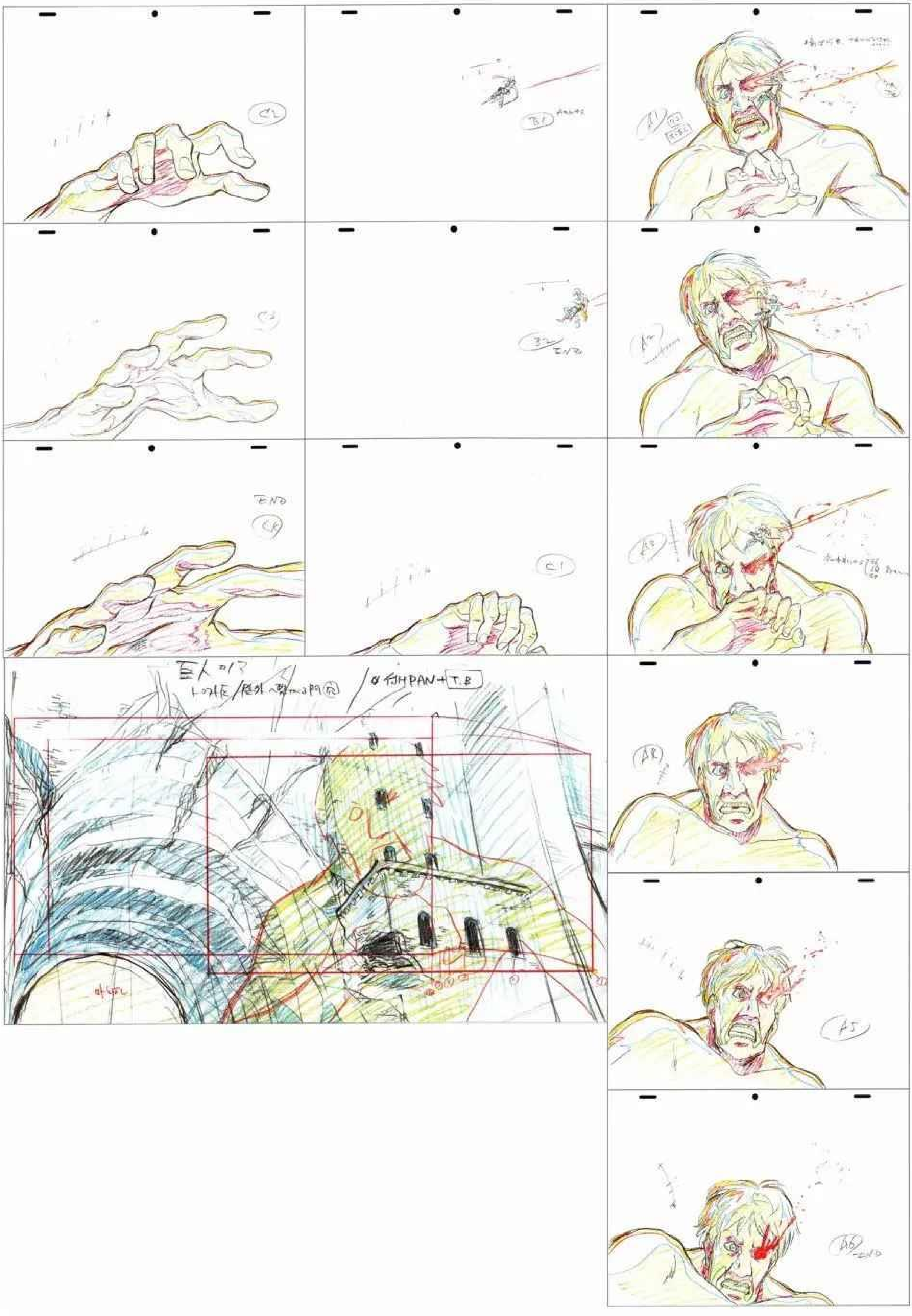

B9
B9.1
B10

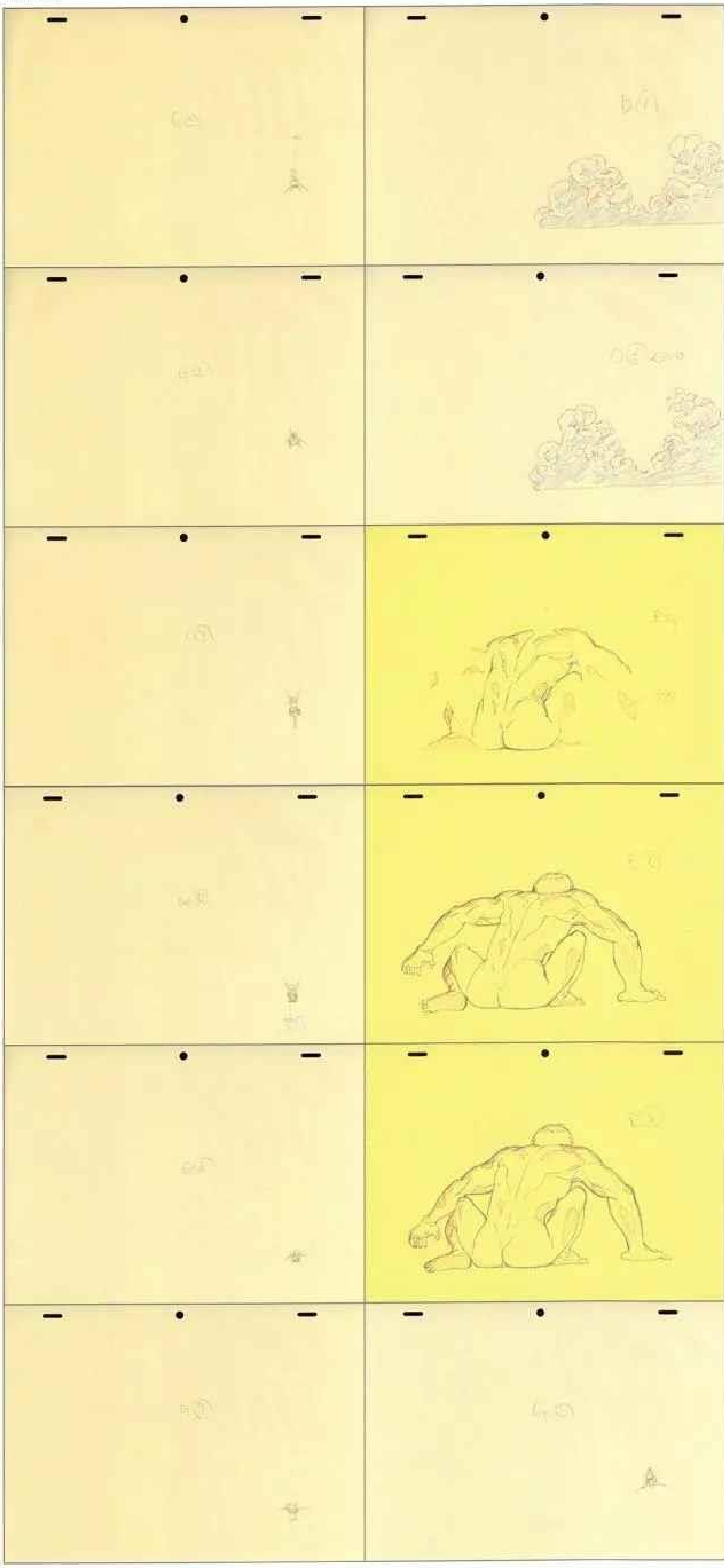


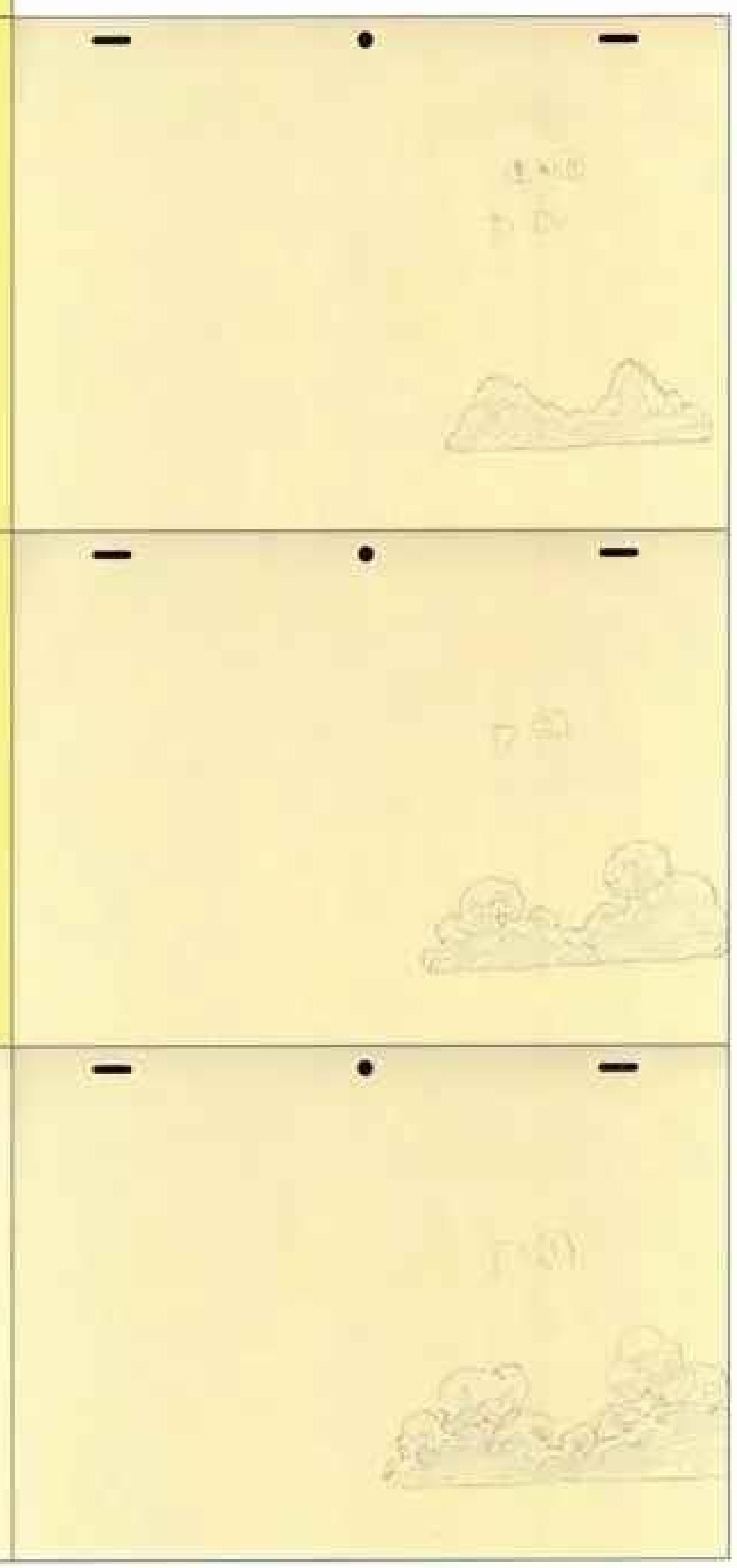


荒木哲郎コメント

このへんのリコ一連は北田勝彦さんですね。社内の仲間のひとりで、劇場作品「ハル」のキャラデ作監を終えて合流してもらえました。絵がしなやかで柔らかく、アニメーターとして最も高みに手が届いている一人です。こうして原画をみても、あきらかに、うまいですよね。これでも大学を卒業するまでろくに絵をかいたことなかったんだそうですよ。こういう人を天才っていうのかなー。


C2
B1
A1
C3
B2
END
A2
END
C4
C1
A3
T.B
A4
A5
A6

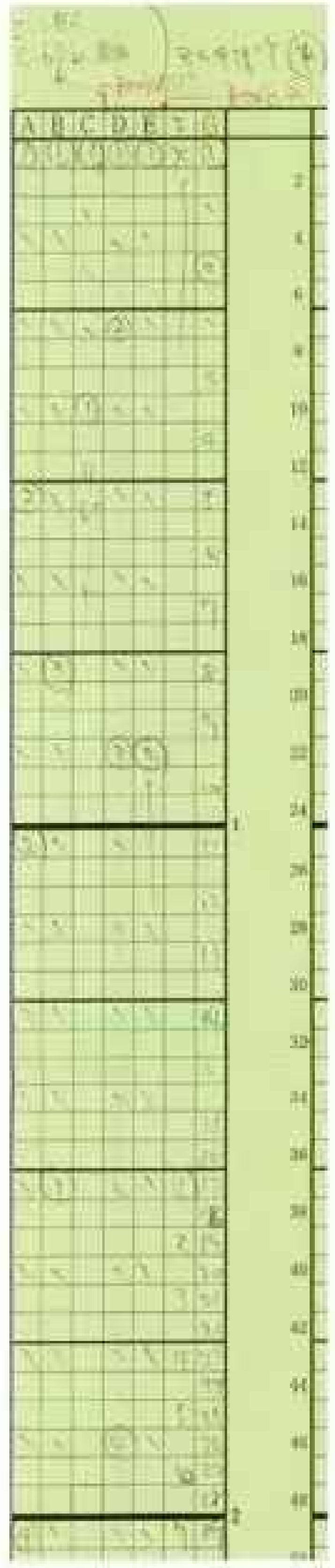


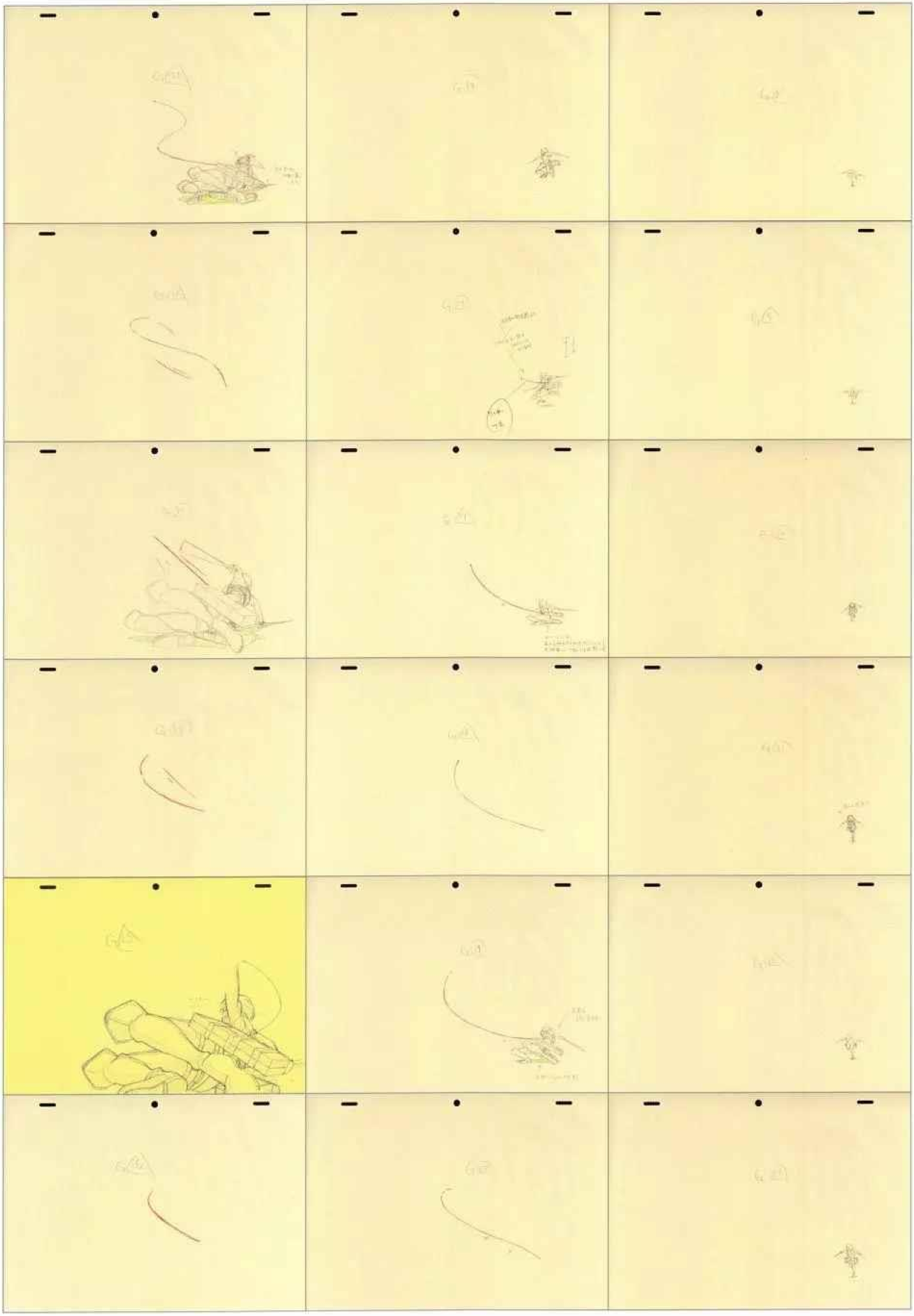


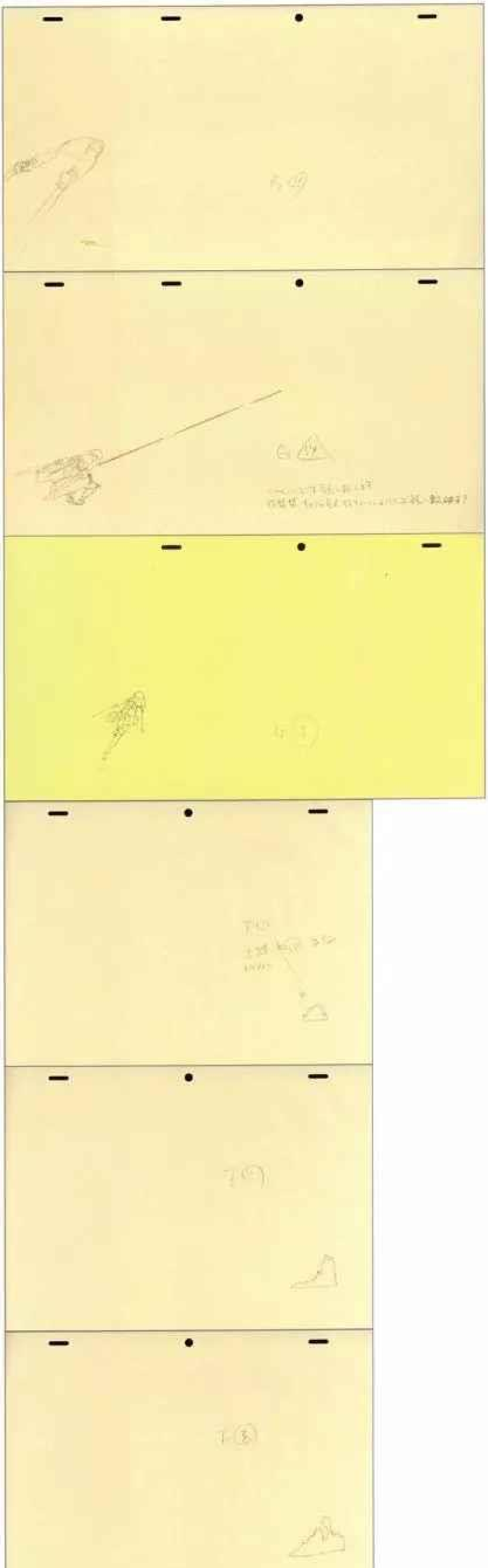
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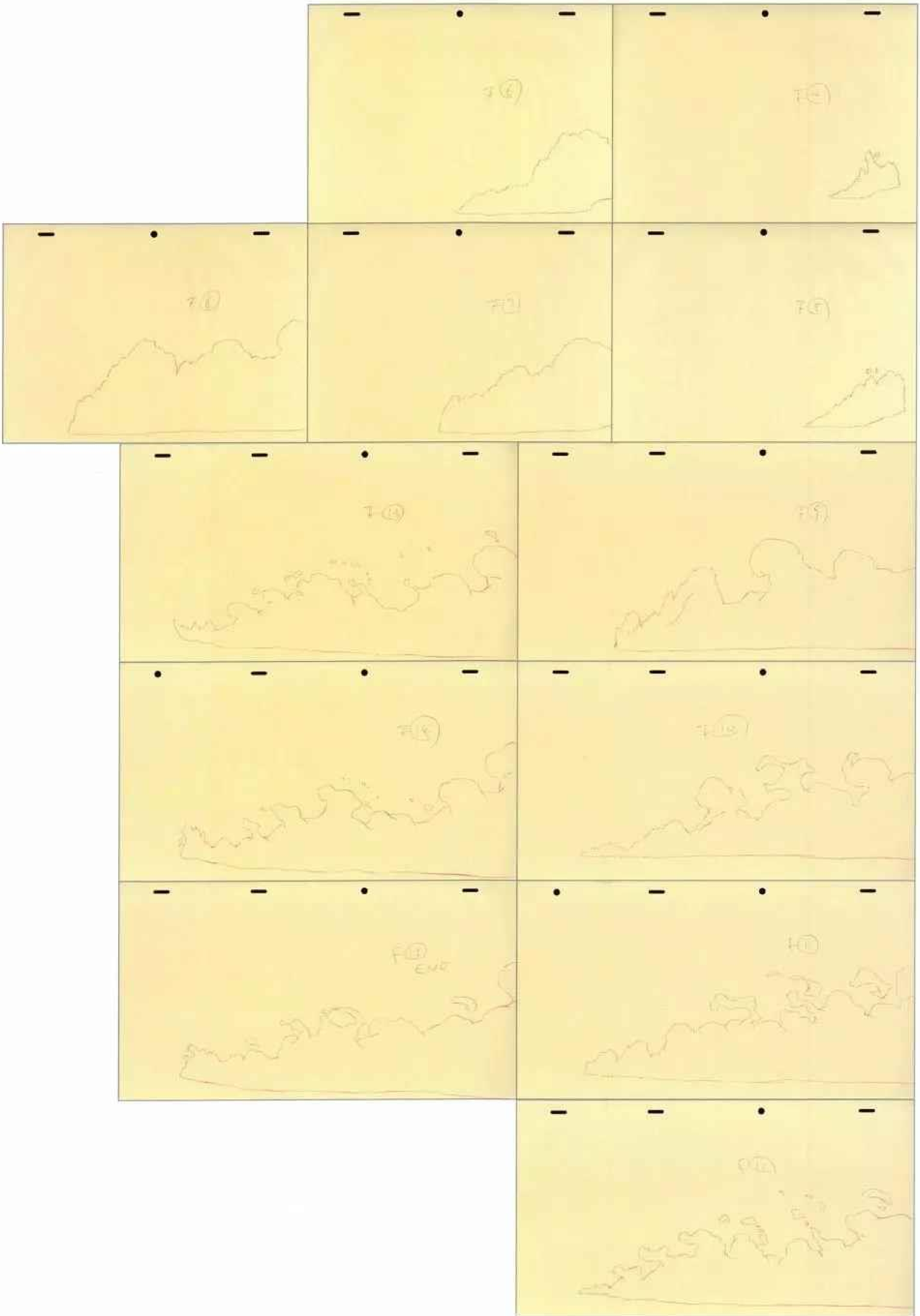
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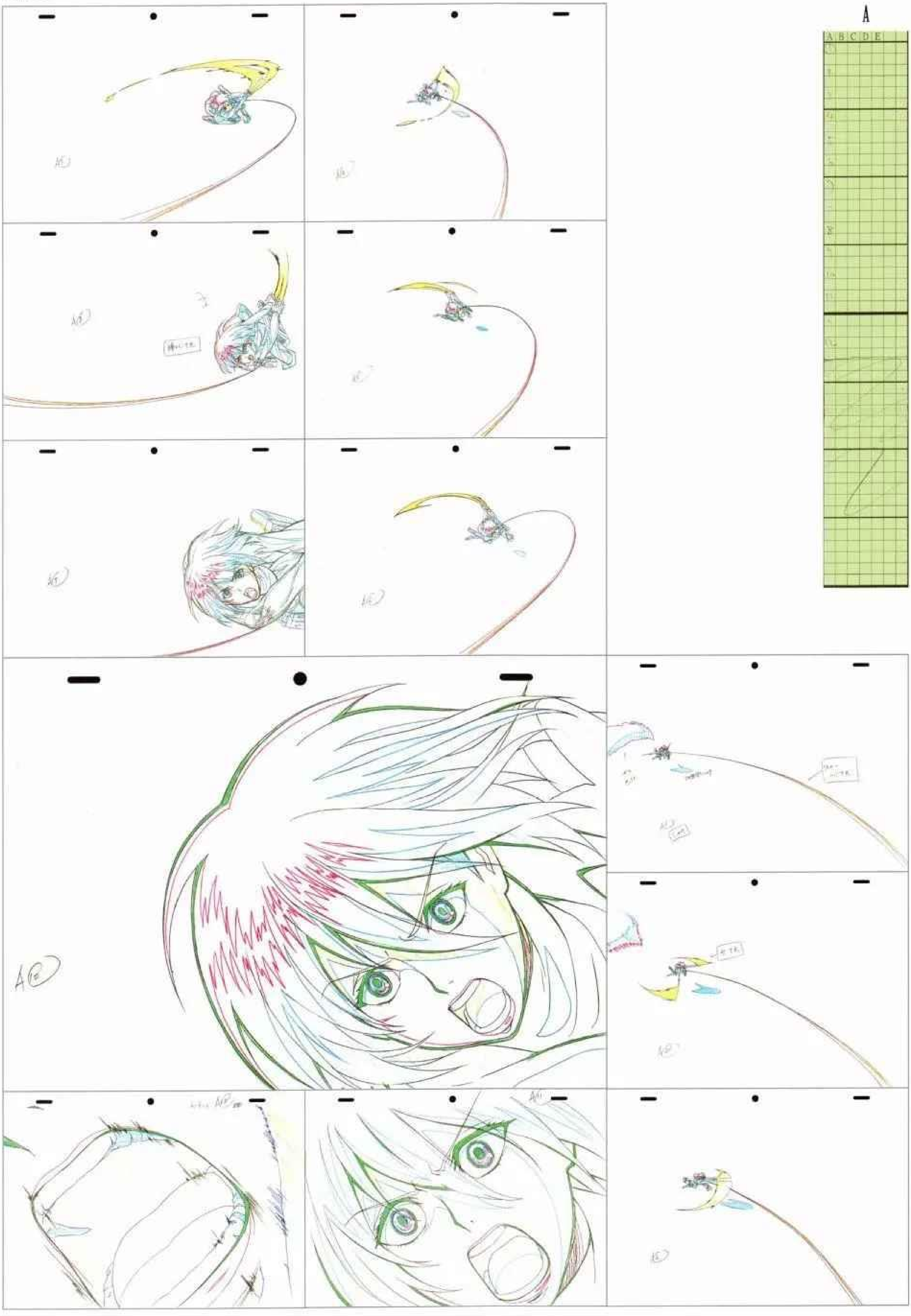


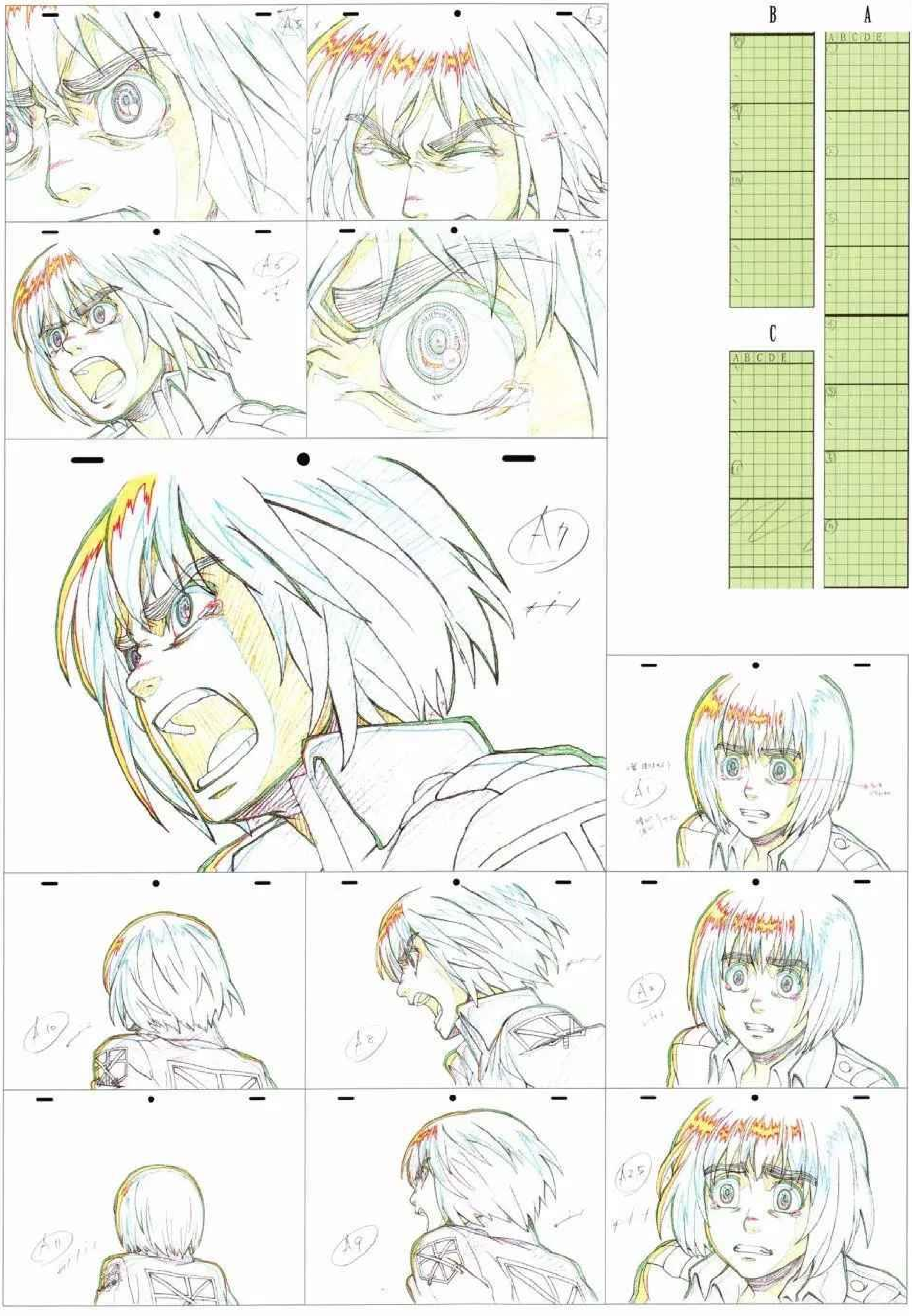


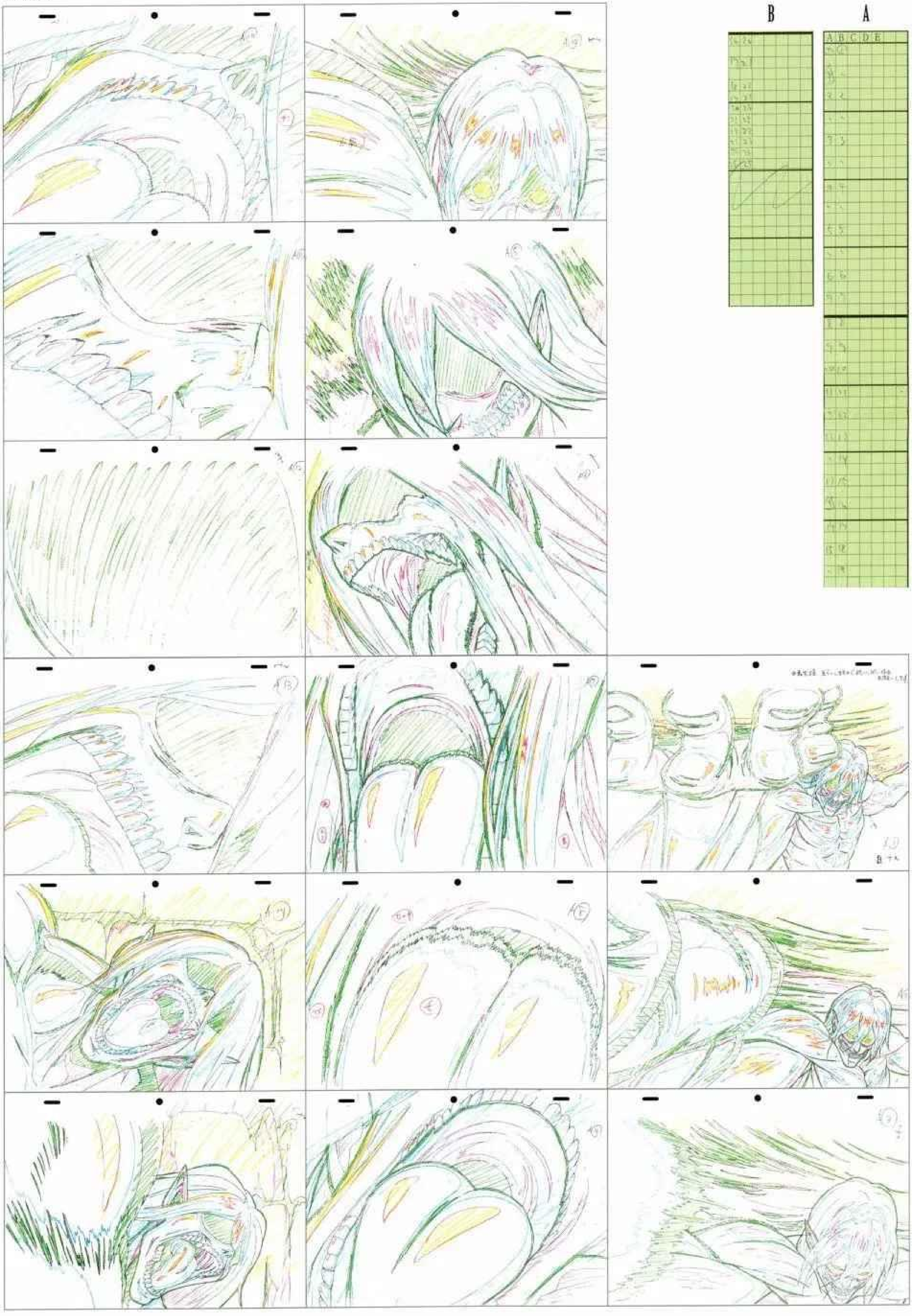


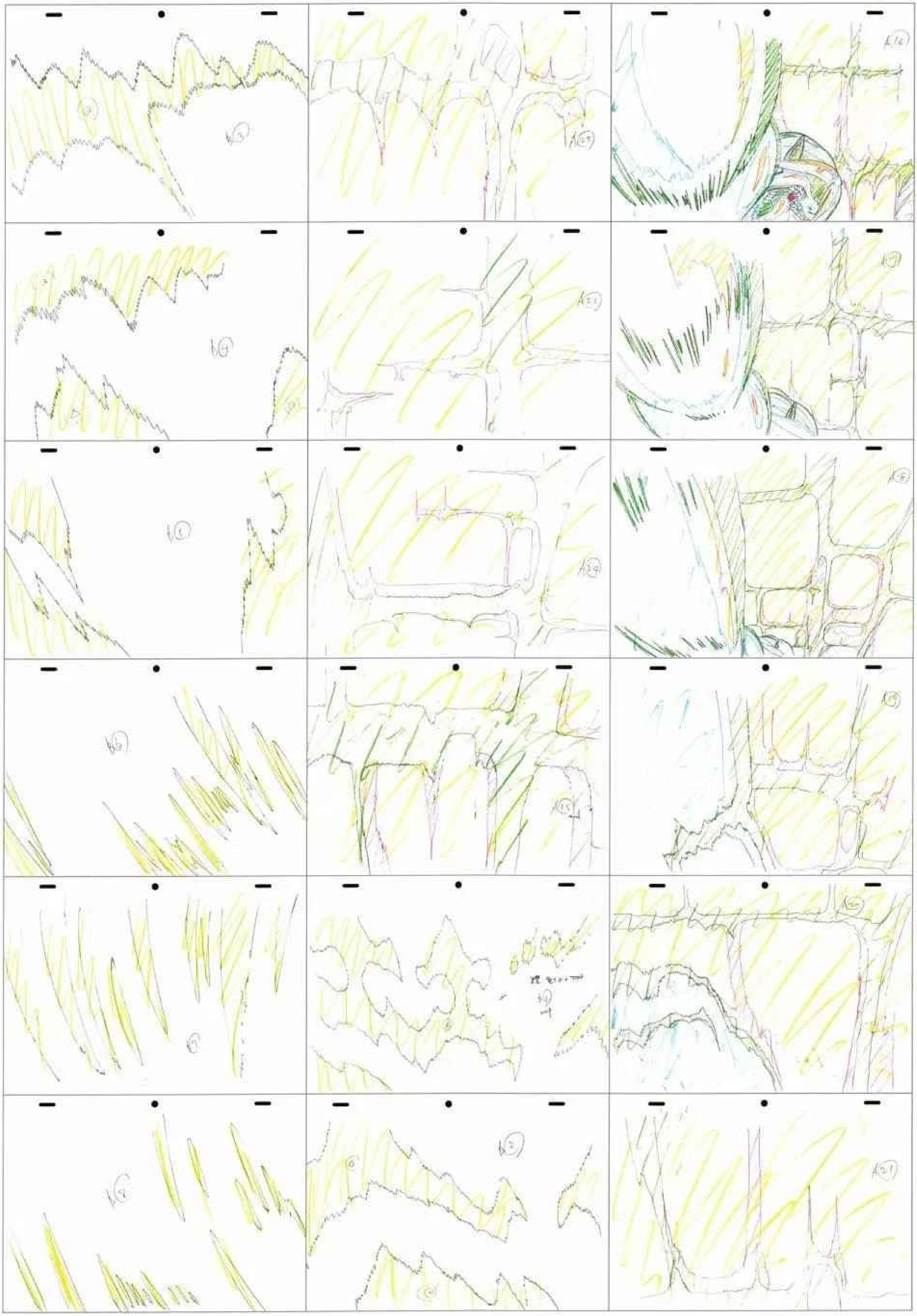


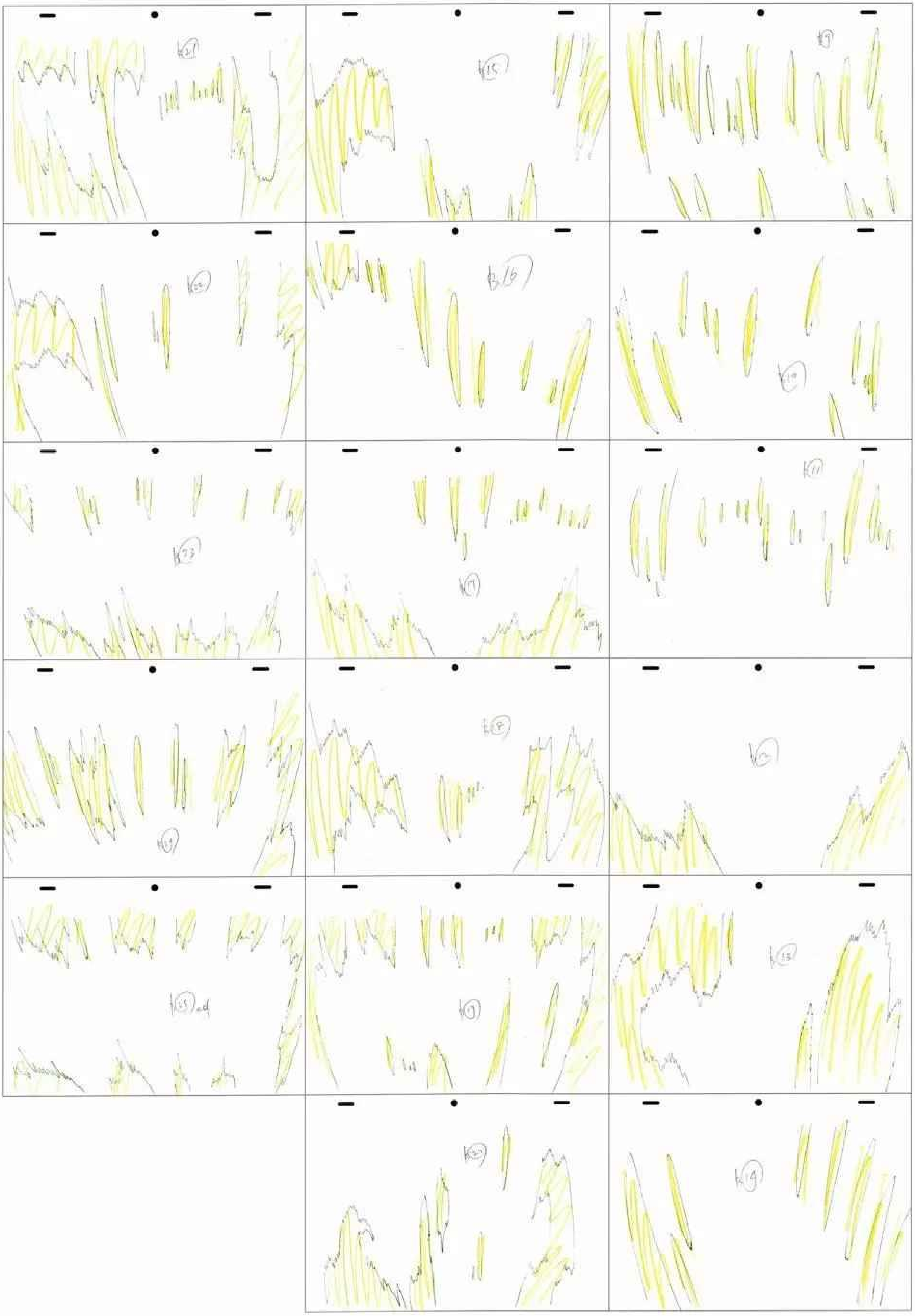


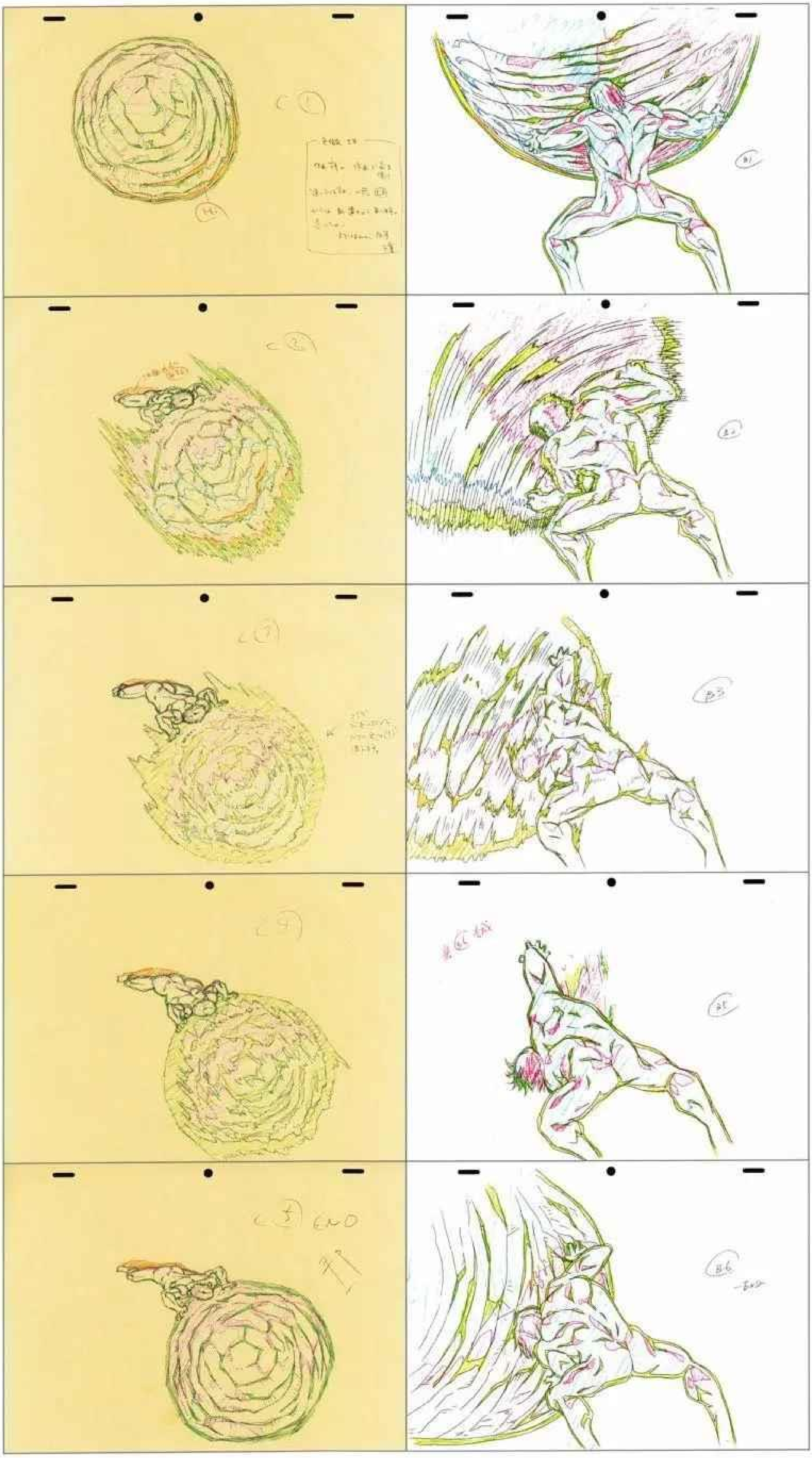


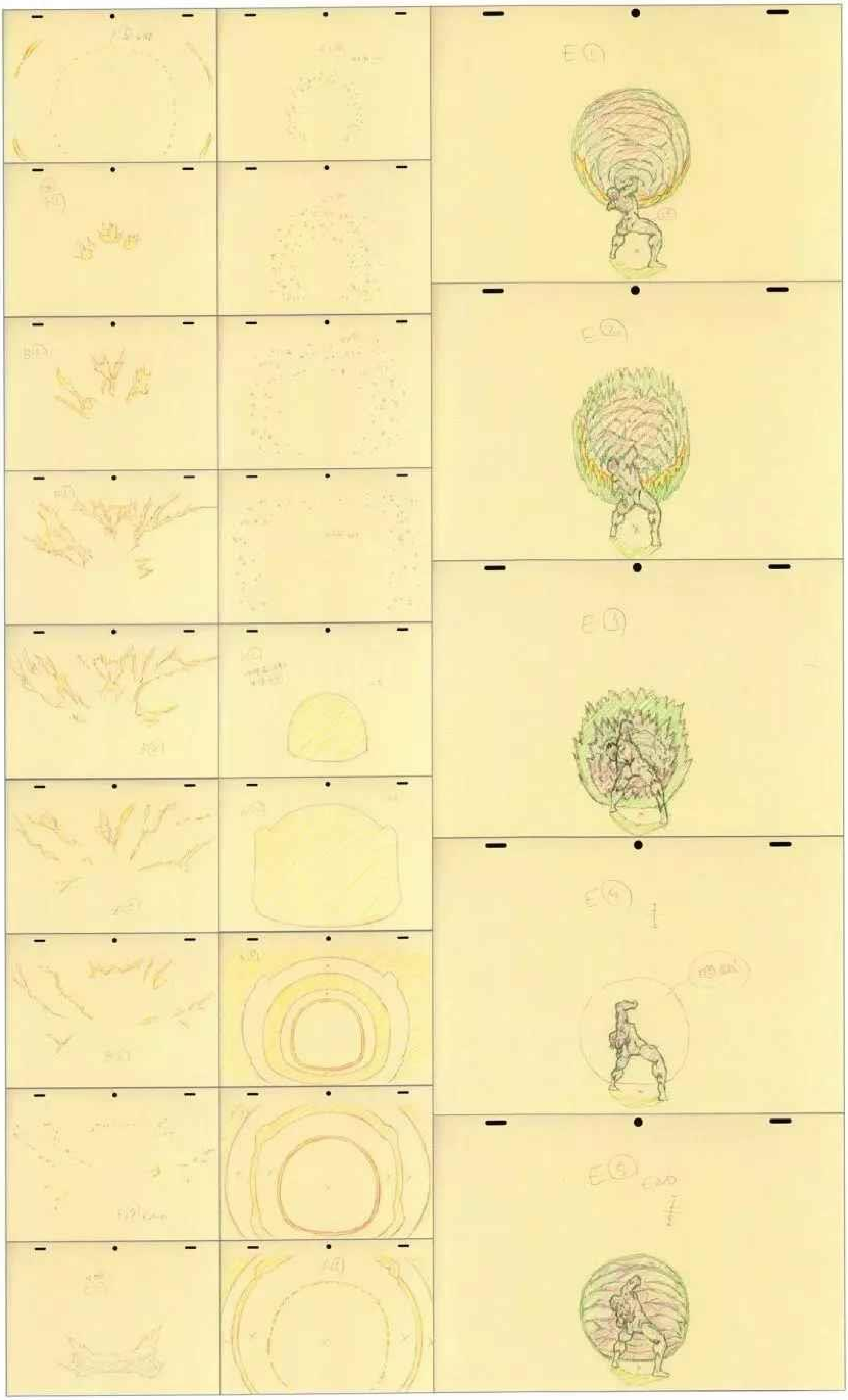

B
A
C

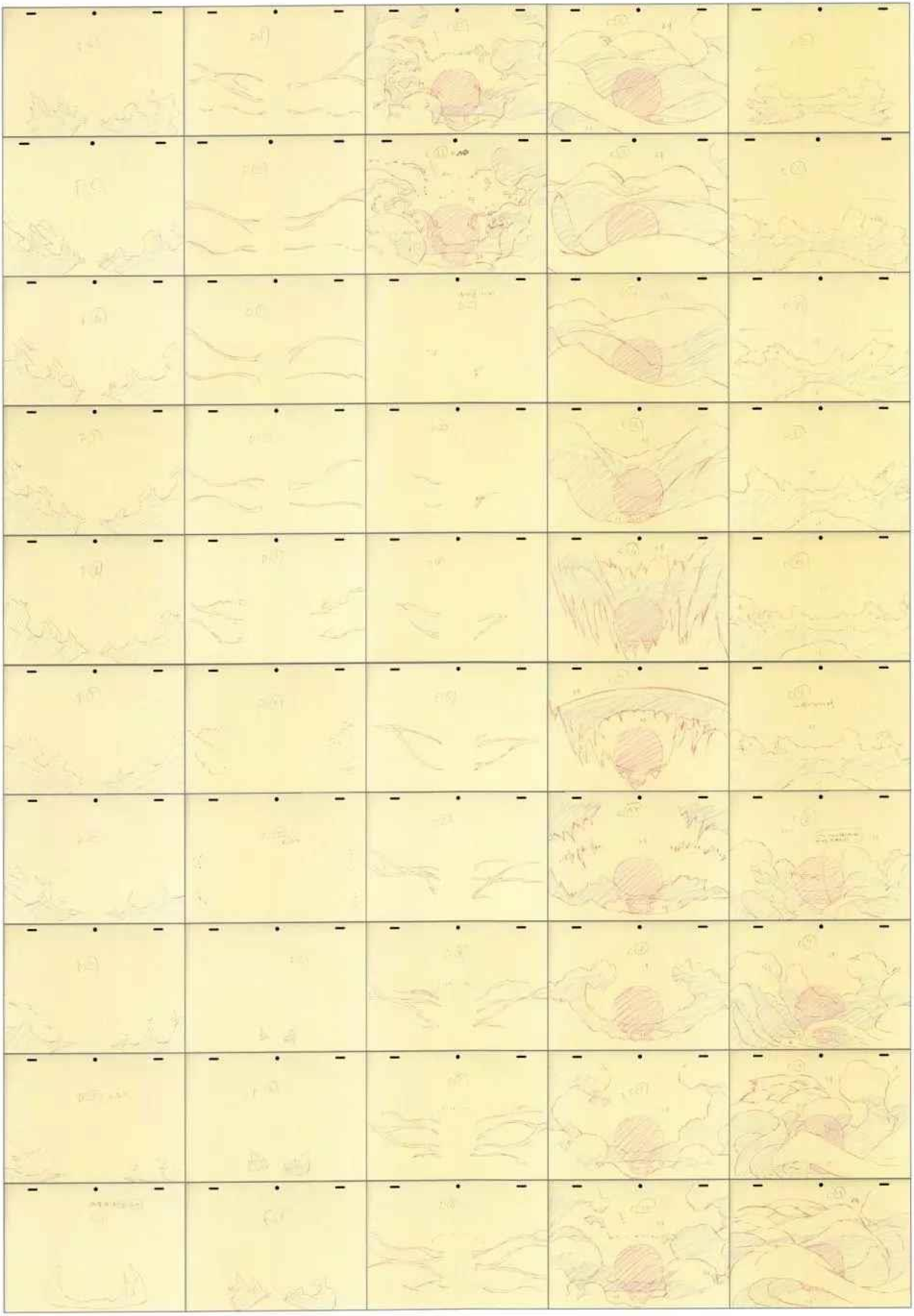








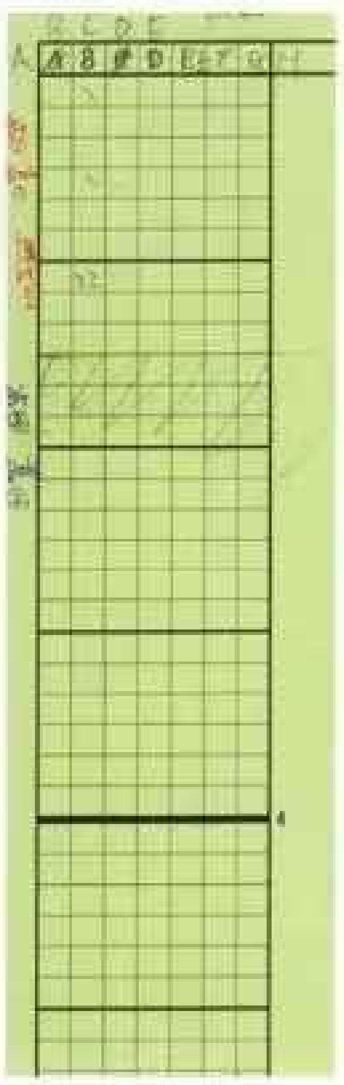




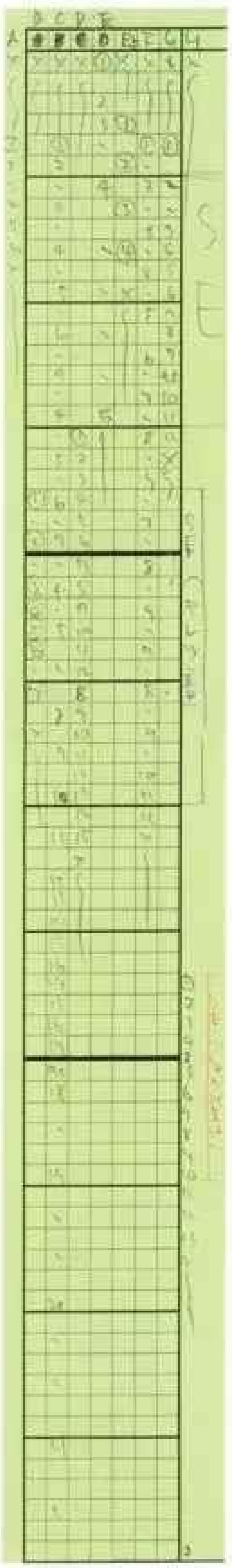
荒木哲郎コメント

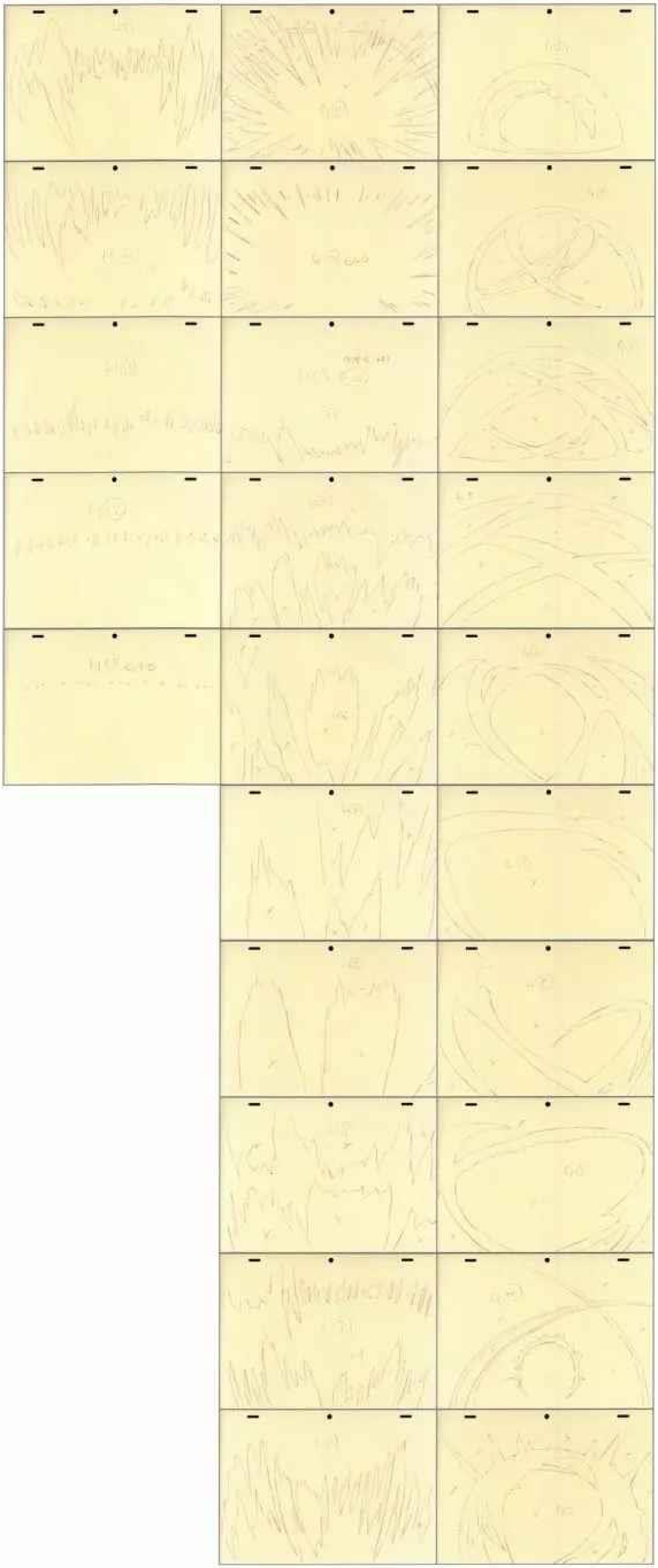
アニメ制作志望者のかたの中には、これを見て「こんなに描かなきゃいけないのか！」と思う方もいるかもしれませんね。・・・そうなんですよ～（笑）。ていうか自分もいまはじめて「こんなに描いてあったのか！」と知りました。普段のラッシュチェック時には「（なんかわからんけど凄い・・・）OK！」と言ってるだけなんで。
描いてある量も凄いですが、ひとつひとつのエフェクトに込められた「何がどう生まれ、どう消える」に関する知恵の量に圧倒されます。とうぜん今井有文くんです。すごいなー。

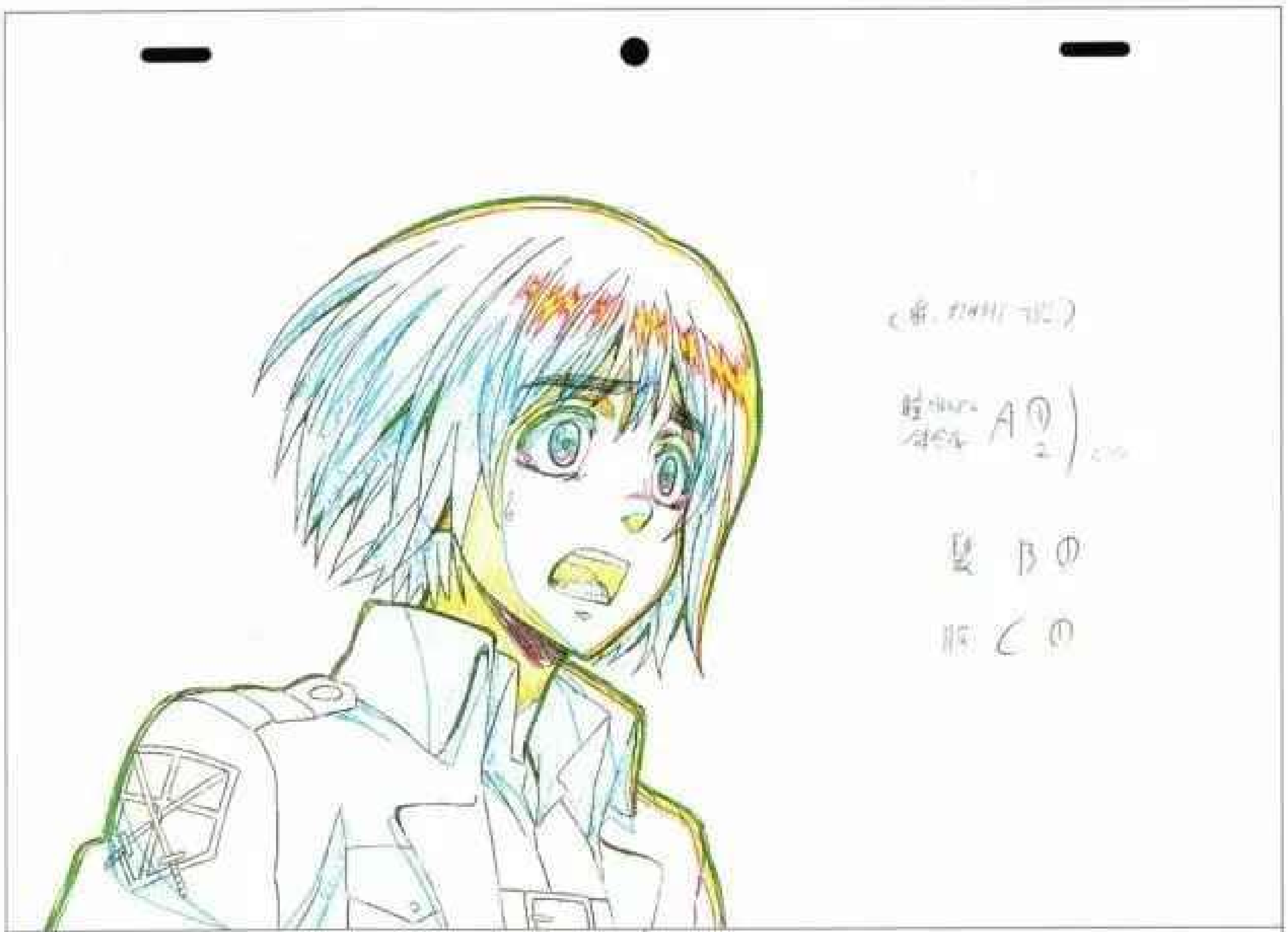
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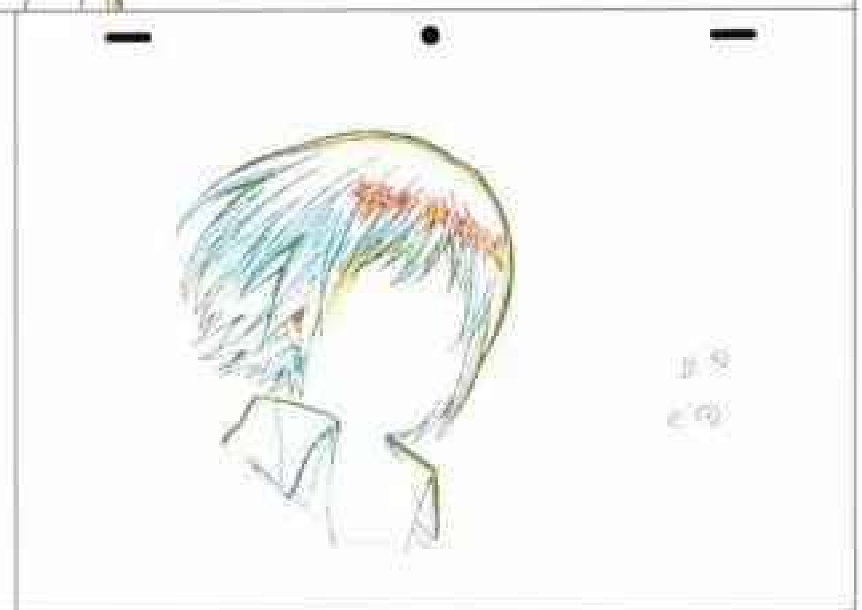
A





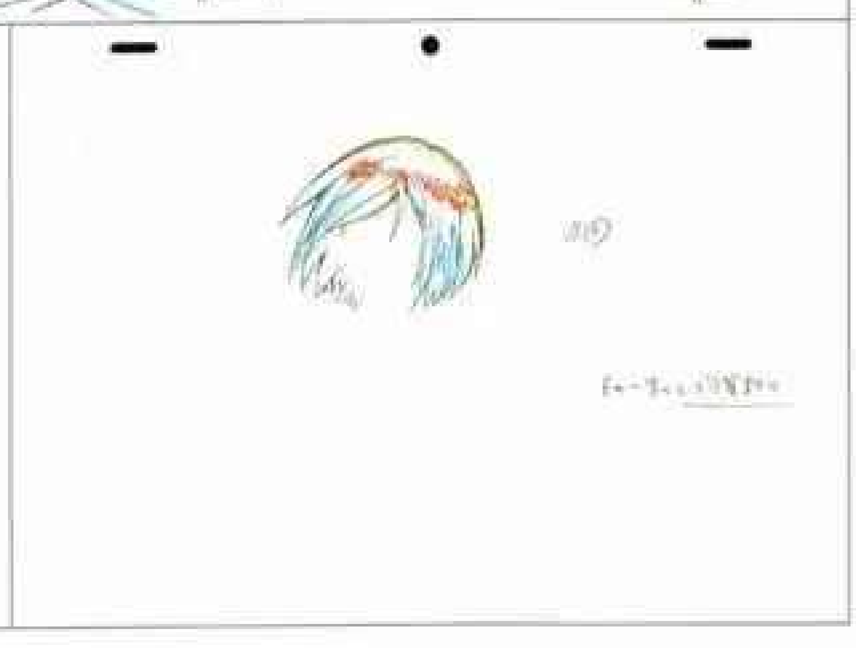


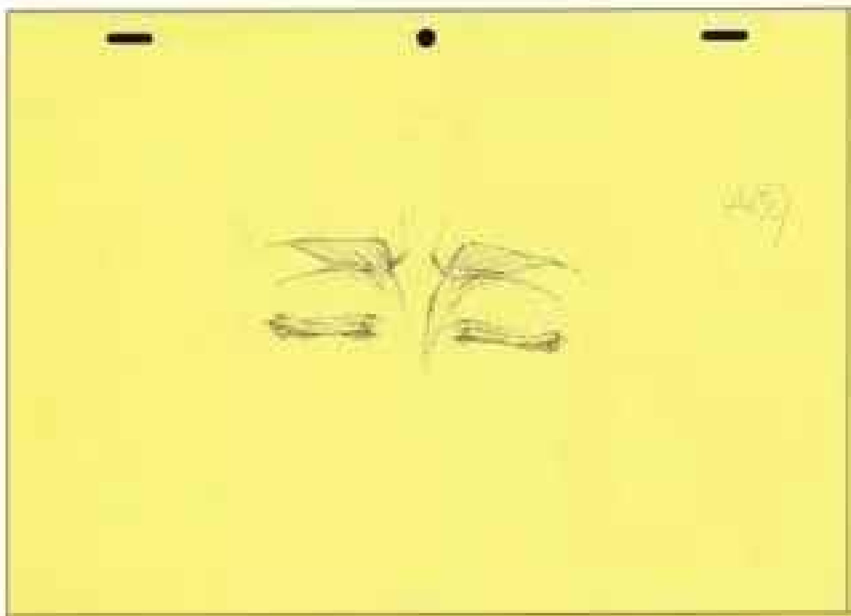


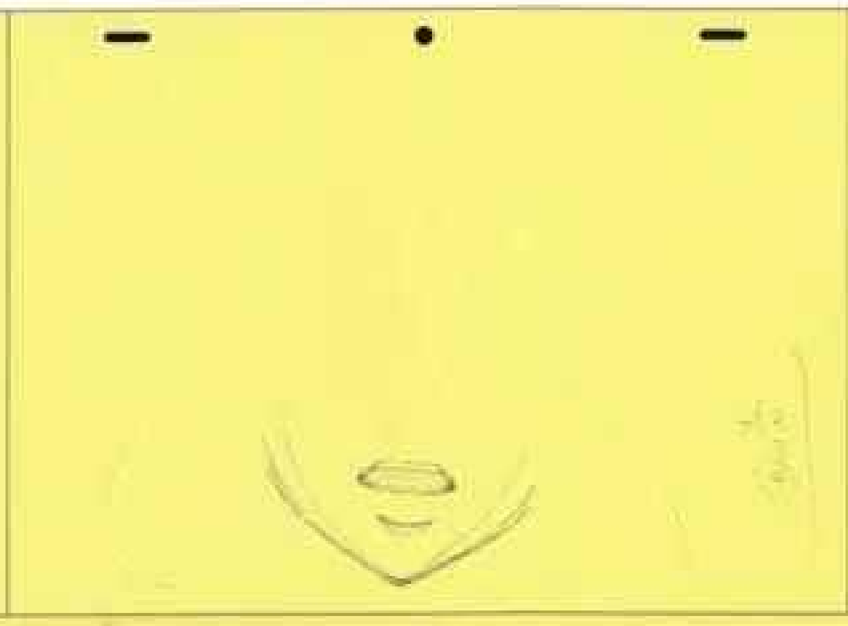




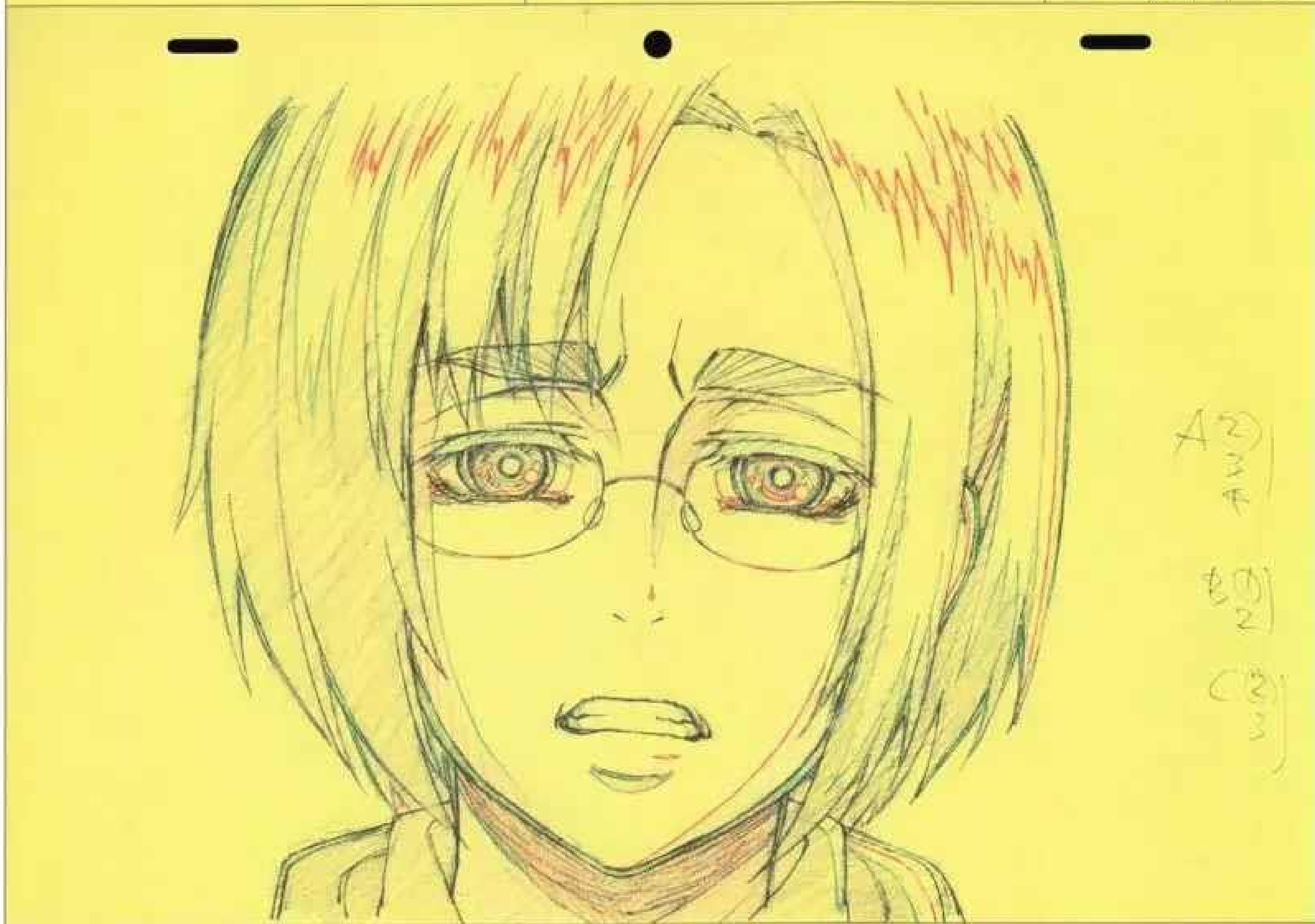


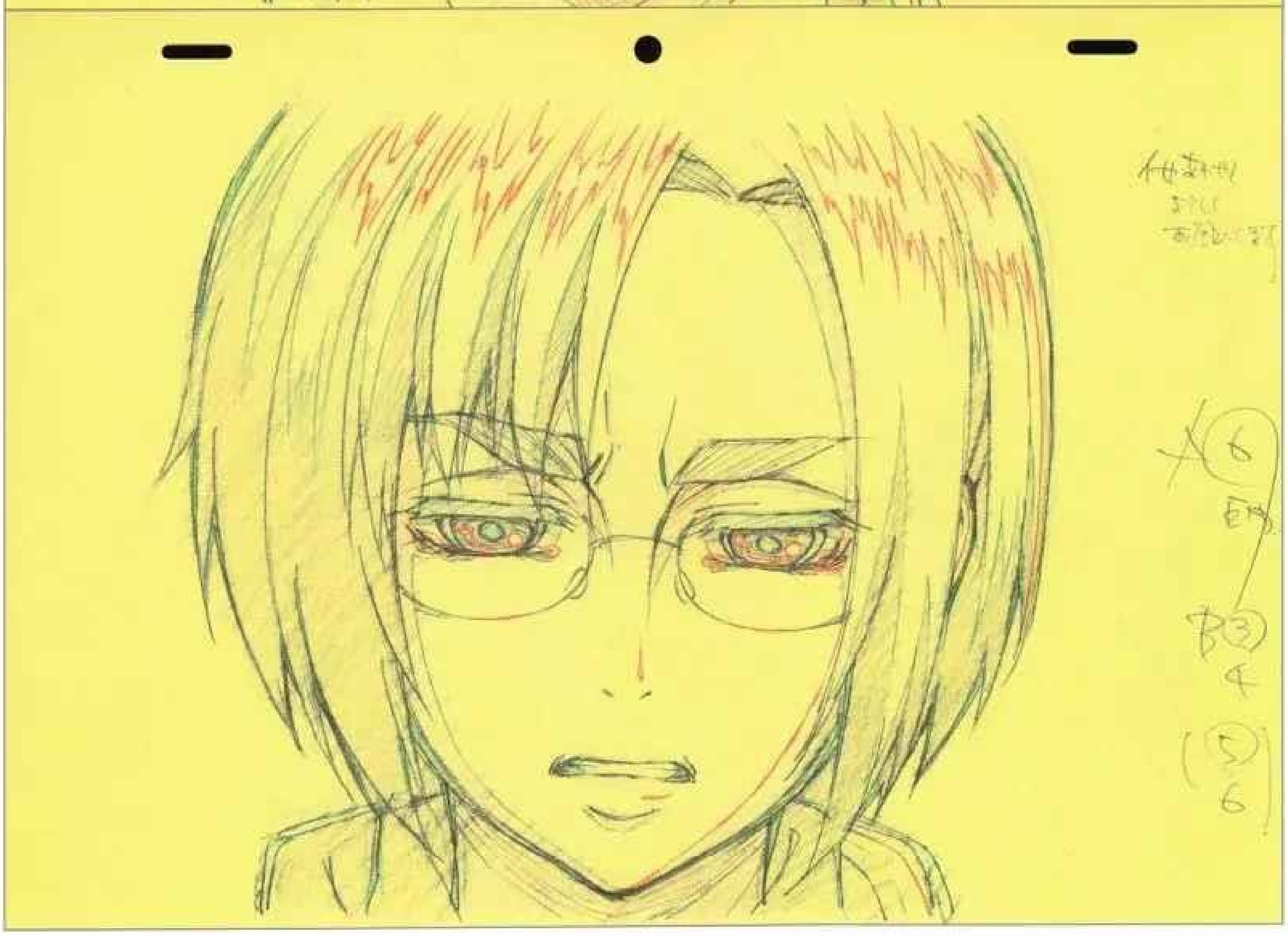


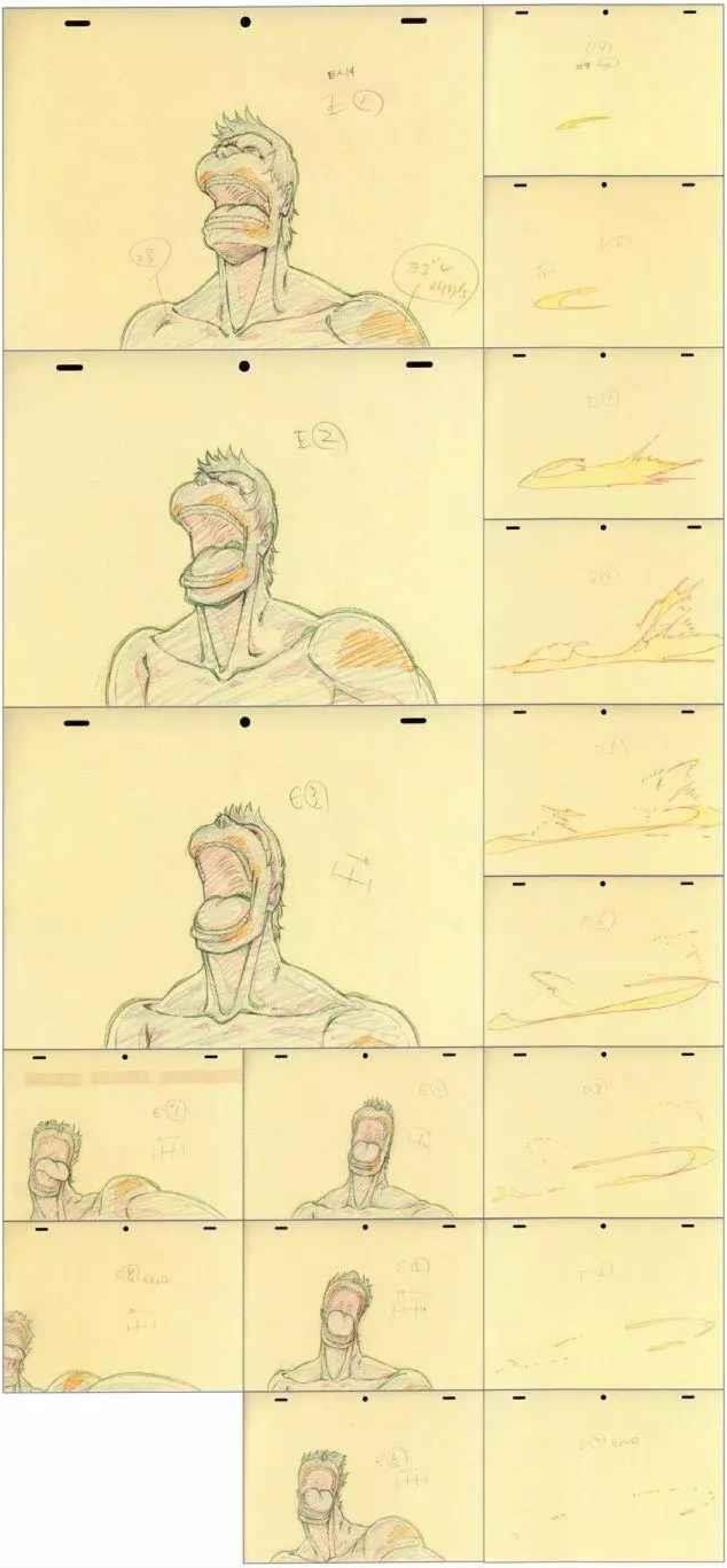




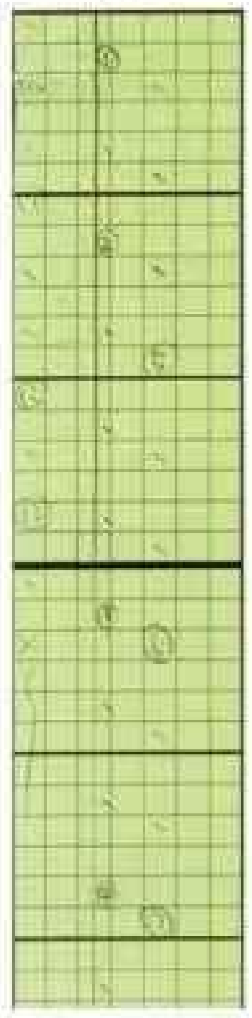




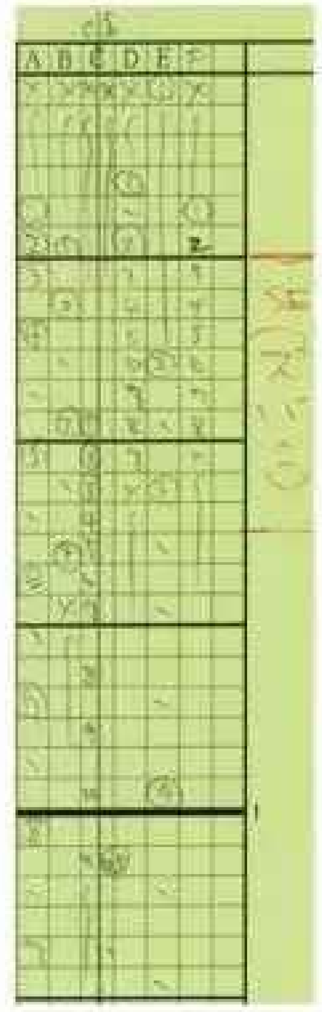




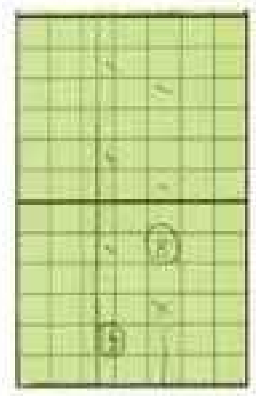
B

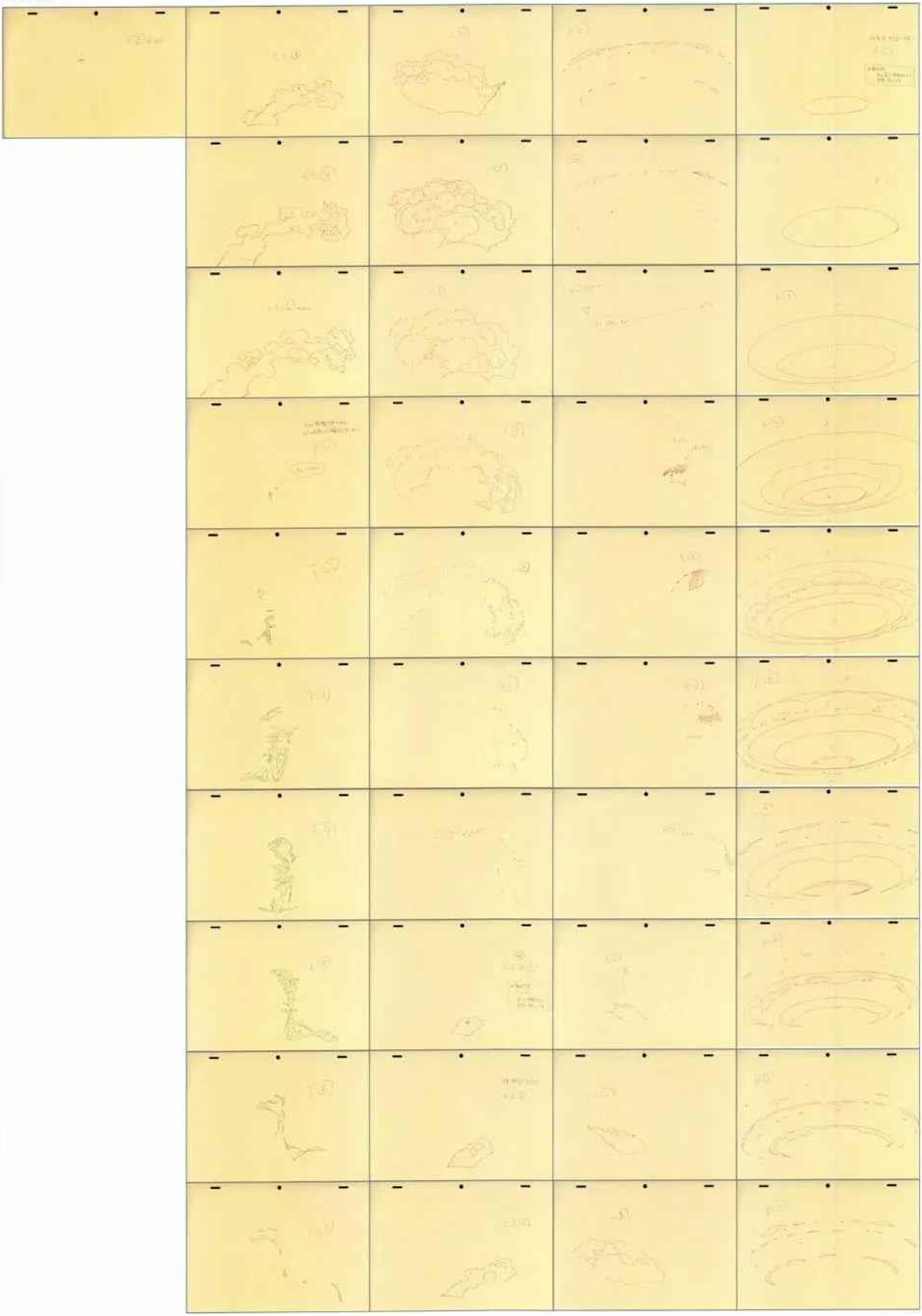


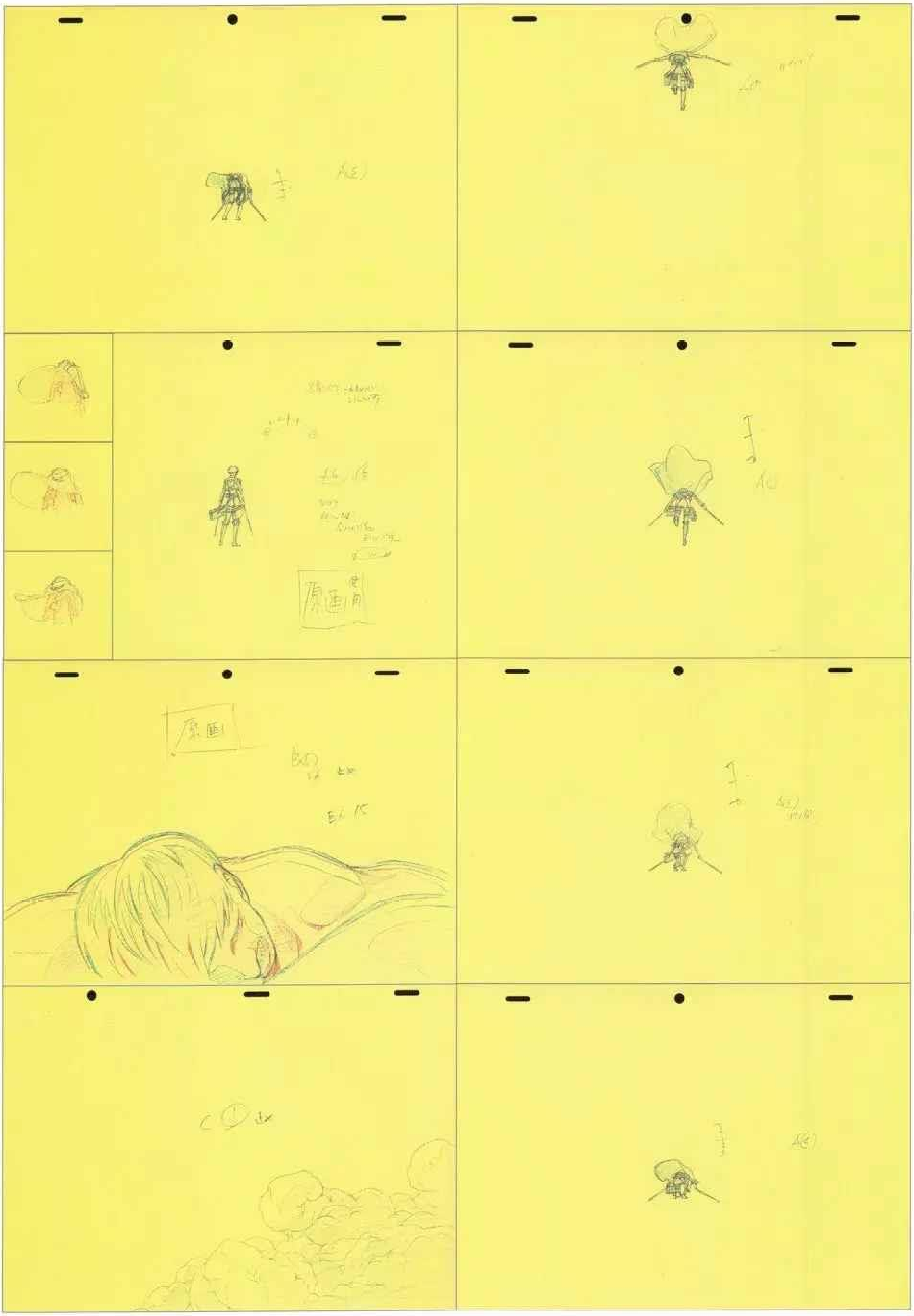
A

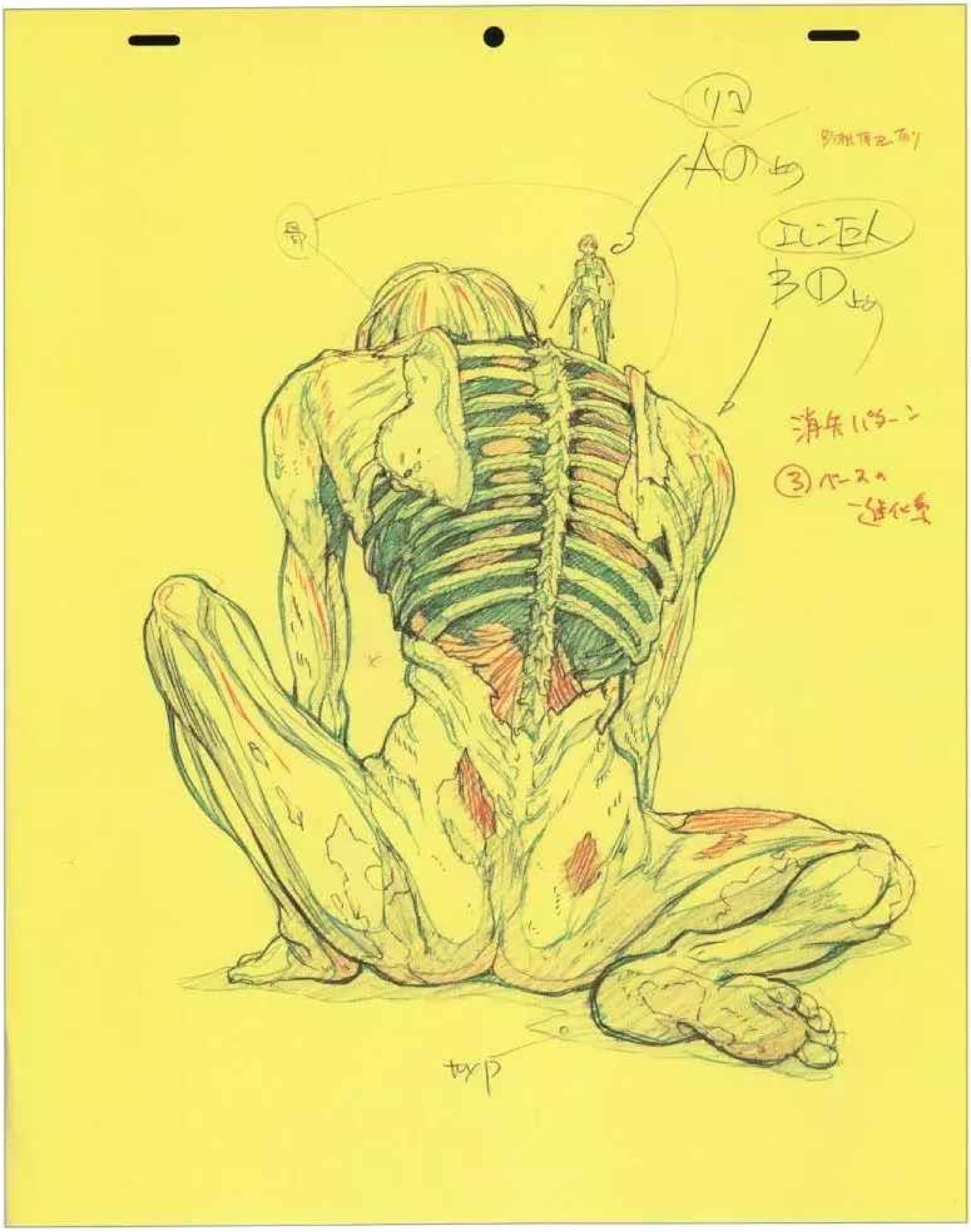


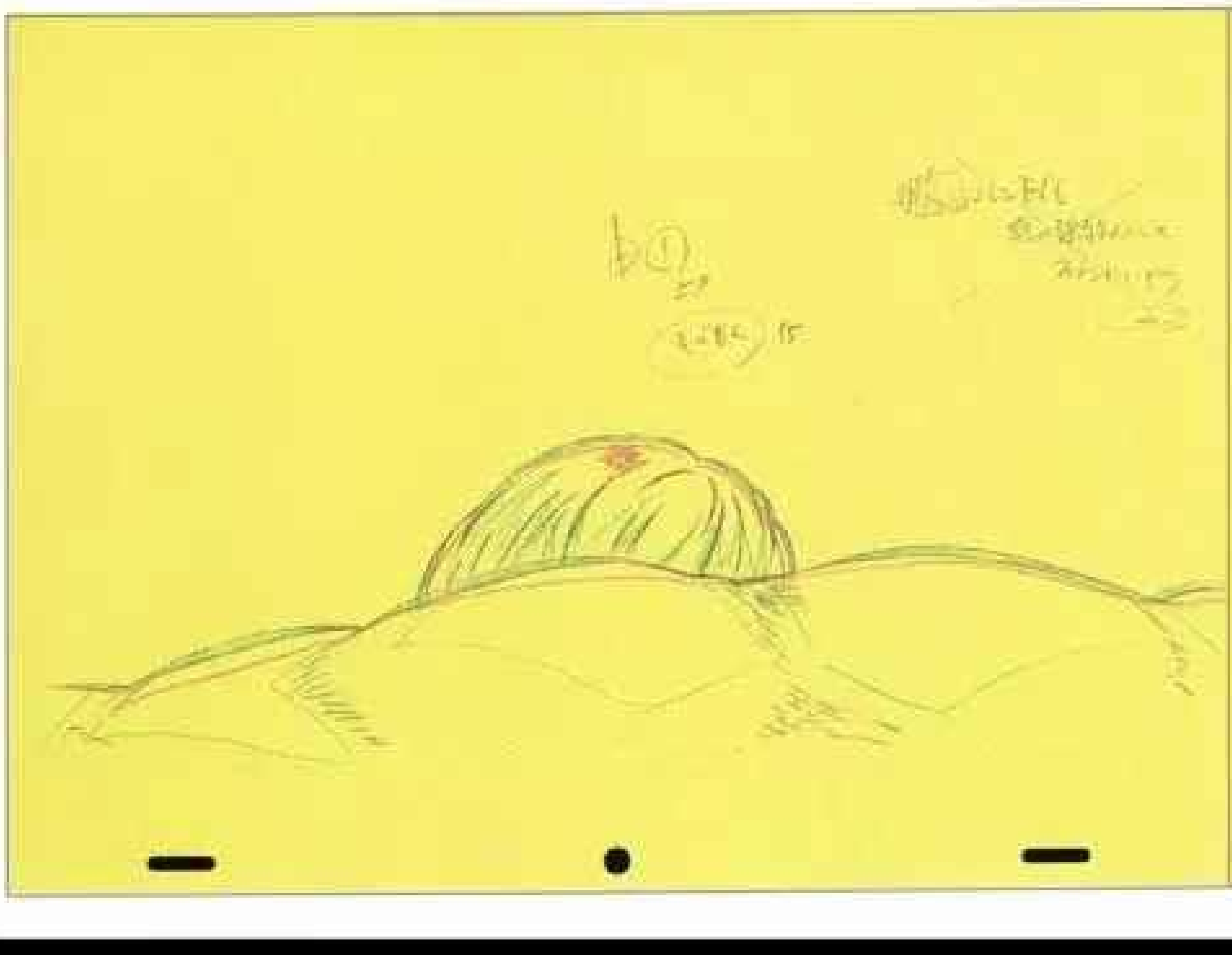
C

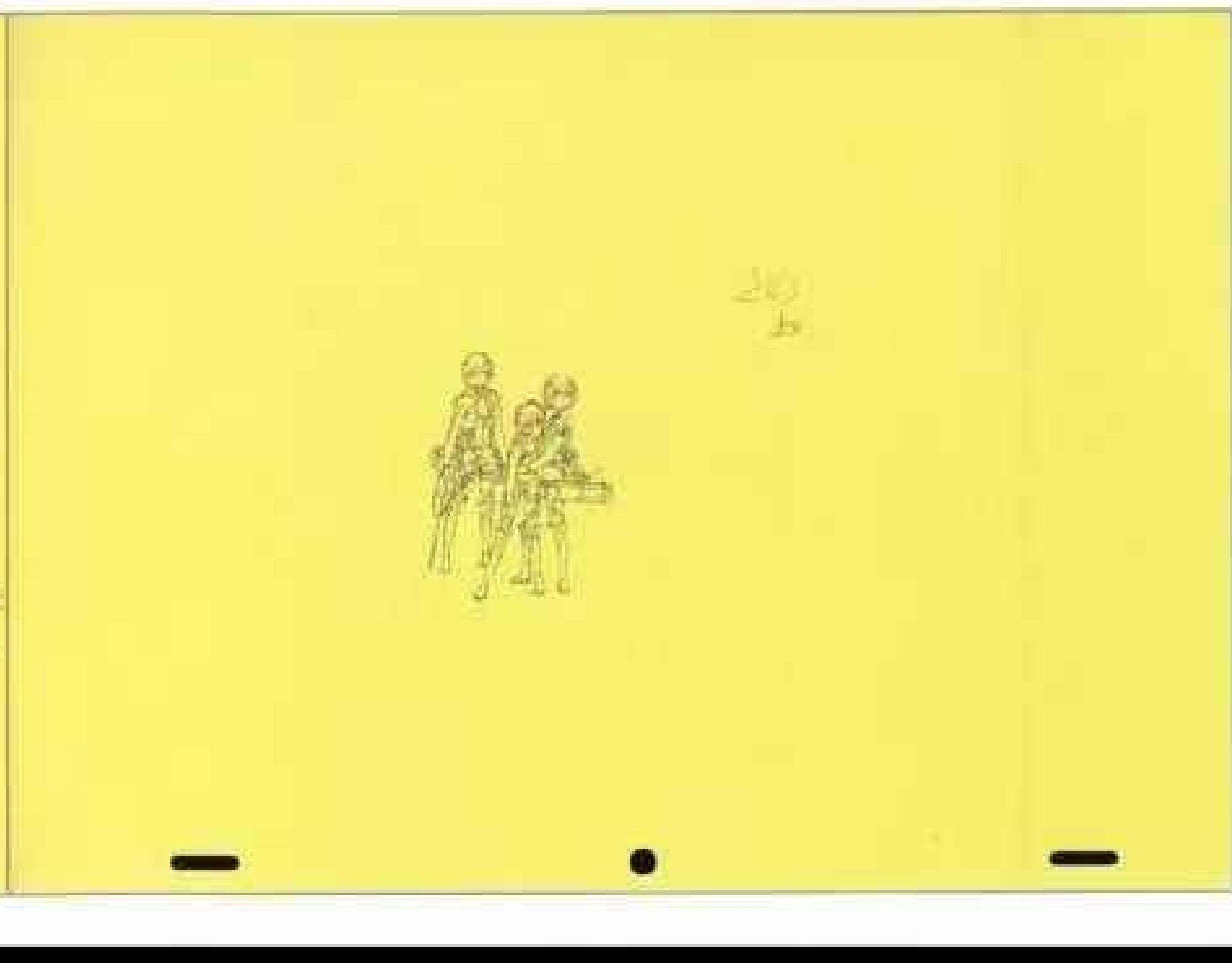


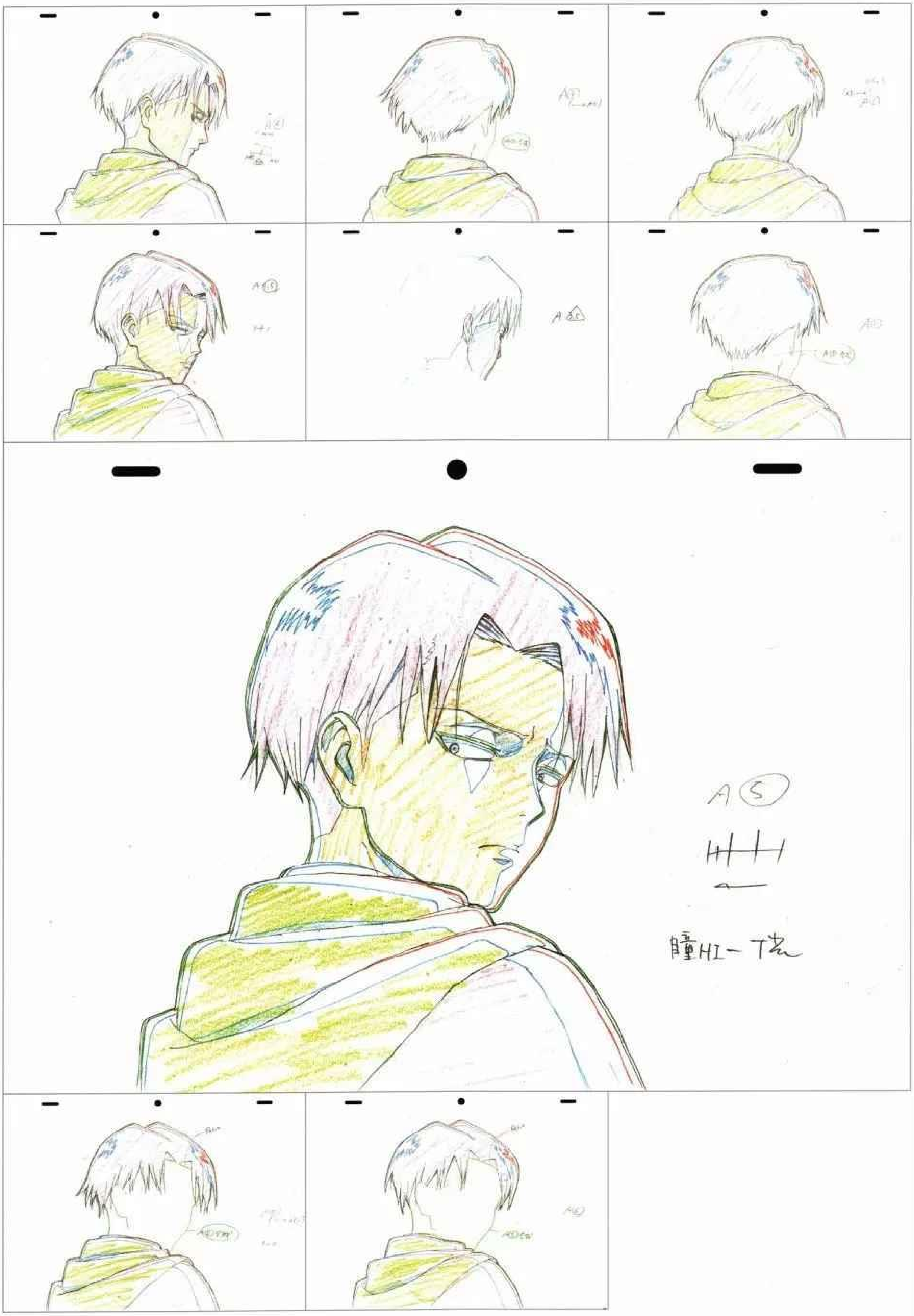



原画
原画


エレン巨人
消失パターン



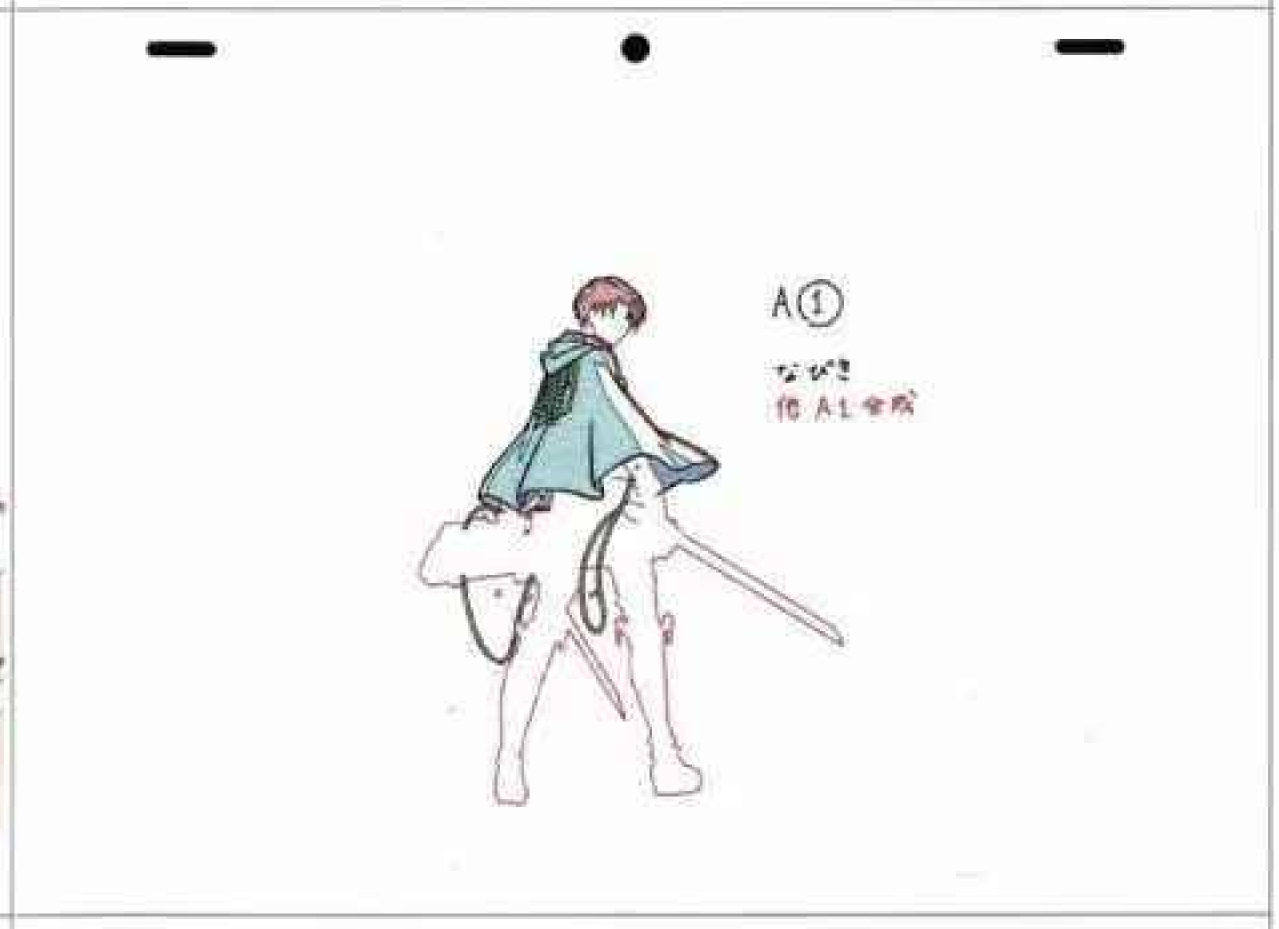


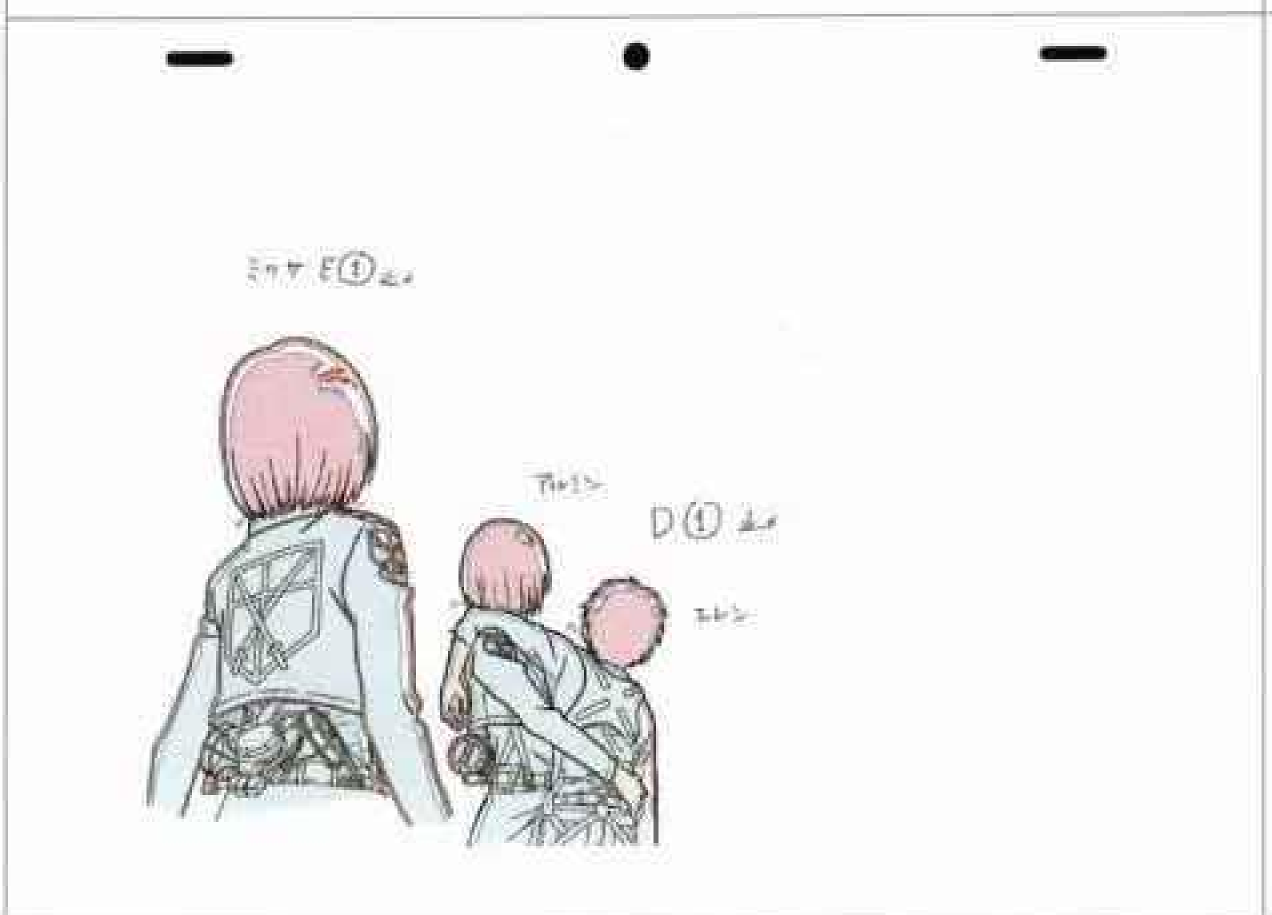

A 5


A④
なびき
他AL合成


A①
リヴァイ身体
B

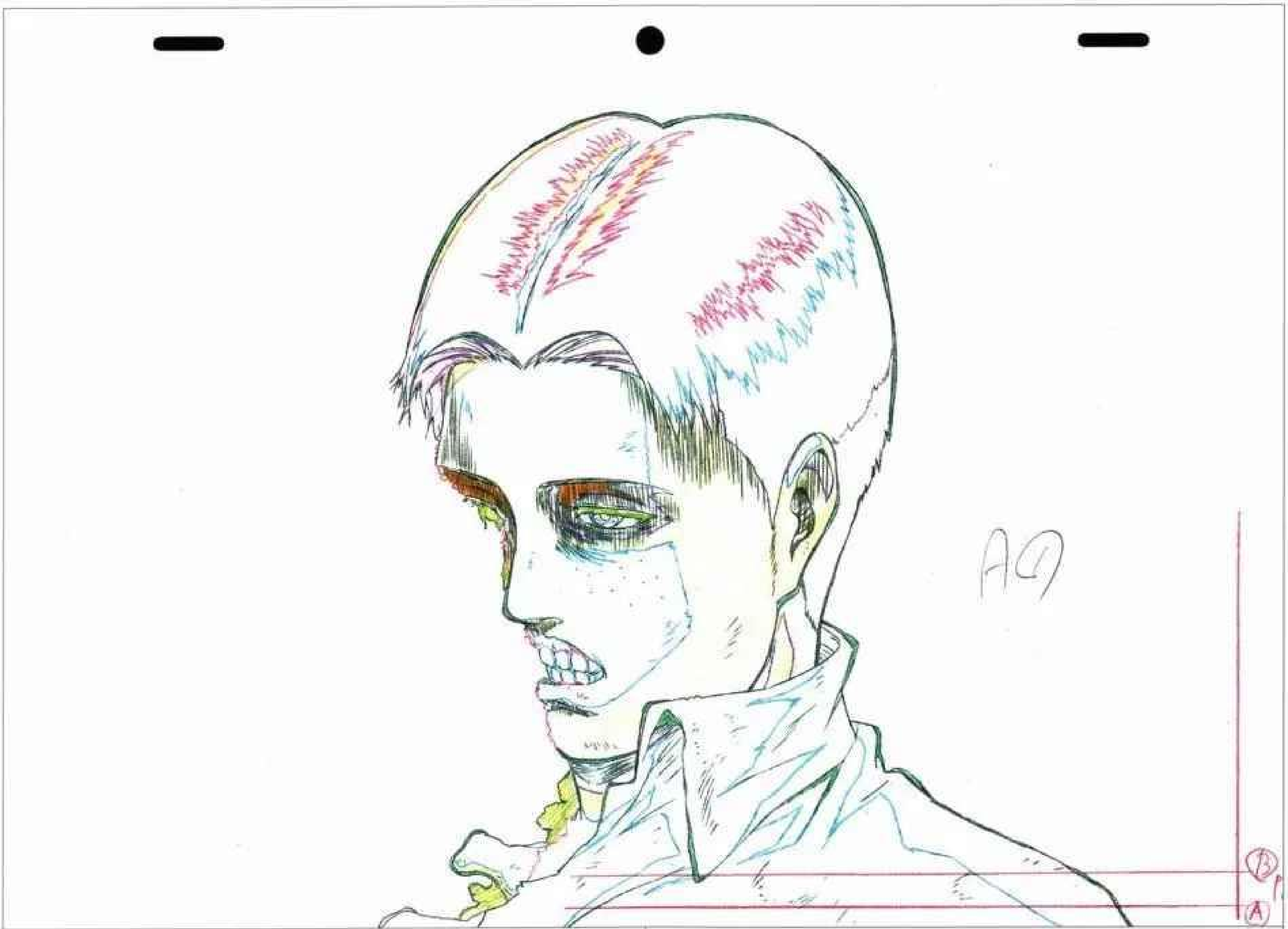

C①

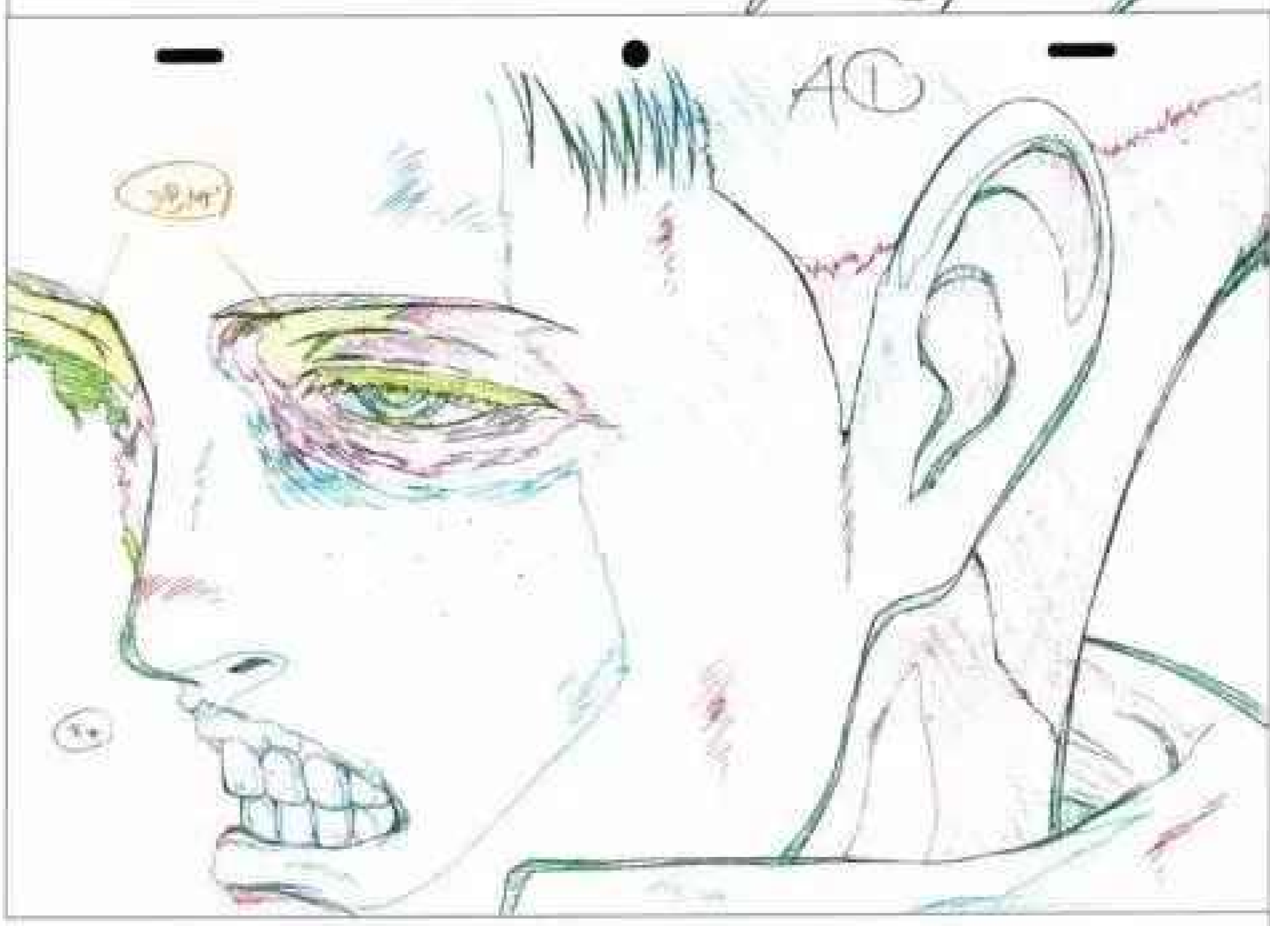

A①
なびき
他AL合成


ミカサ E①
アルミン
D①
エレン


A②
なびき
他AL合成

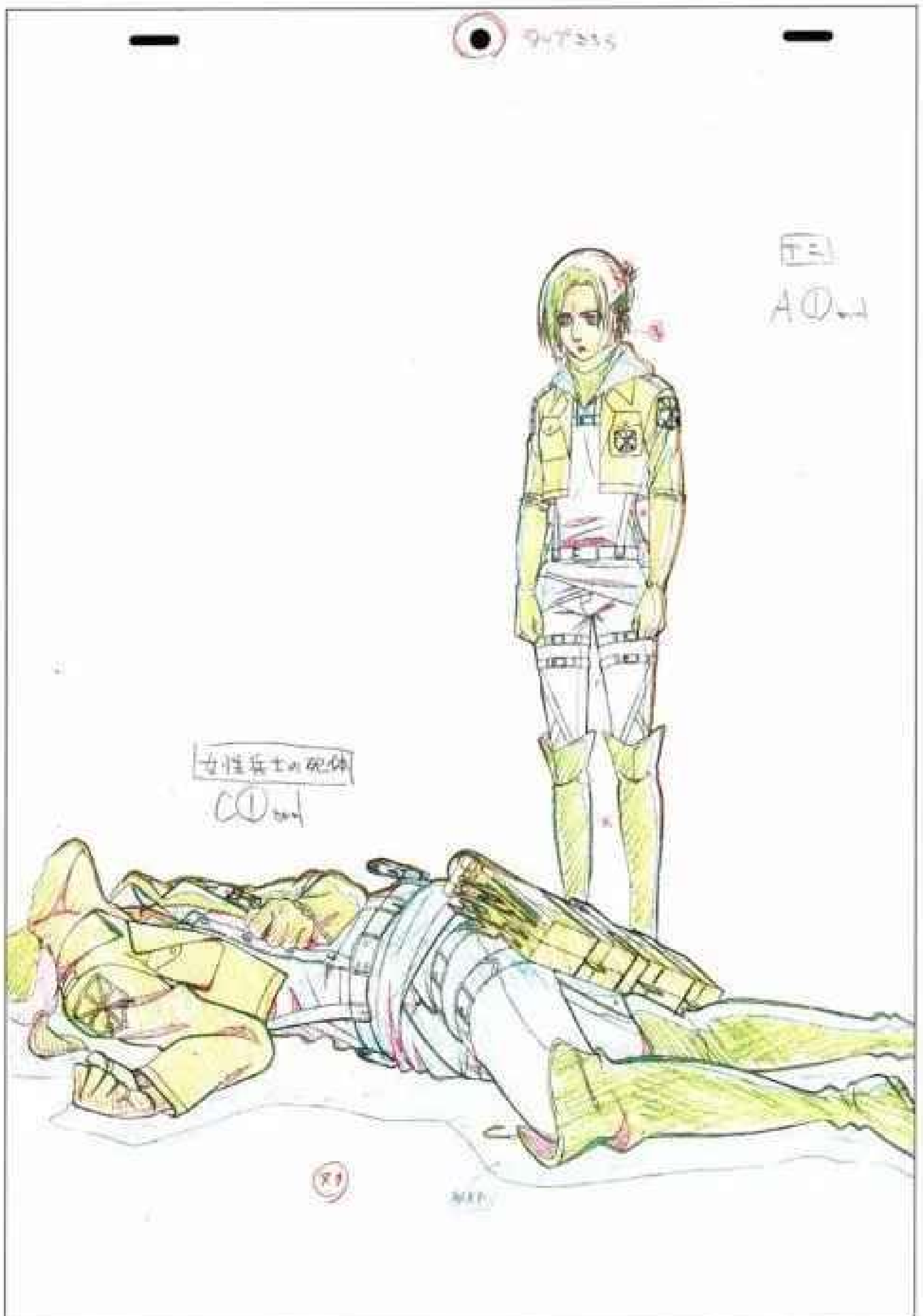

A③
なびき
他AL合成


A①


A①


A②

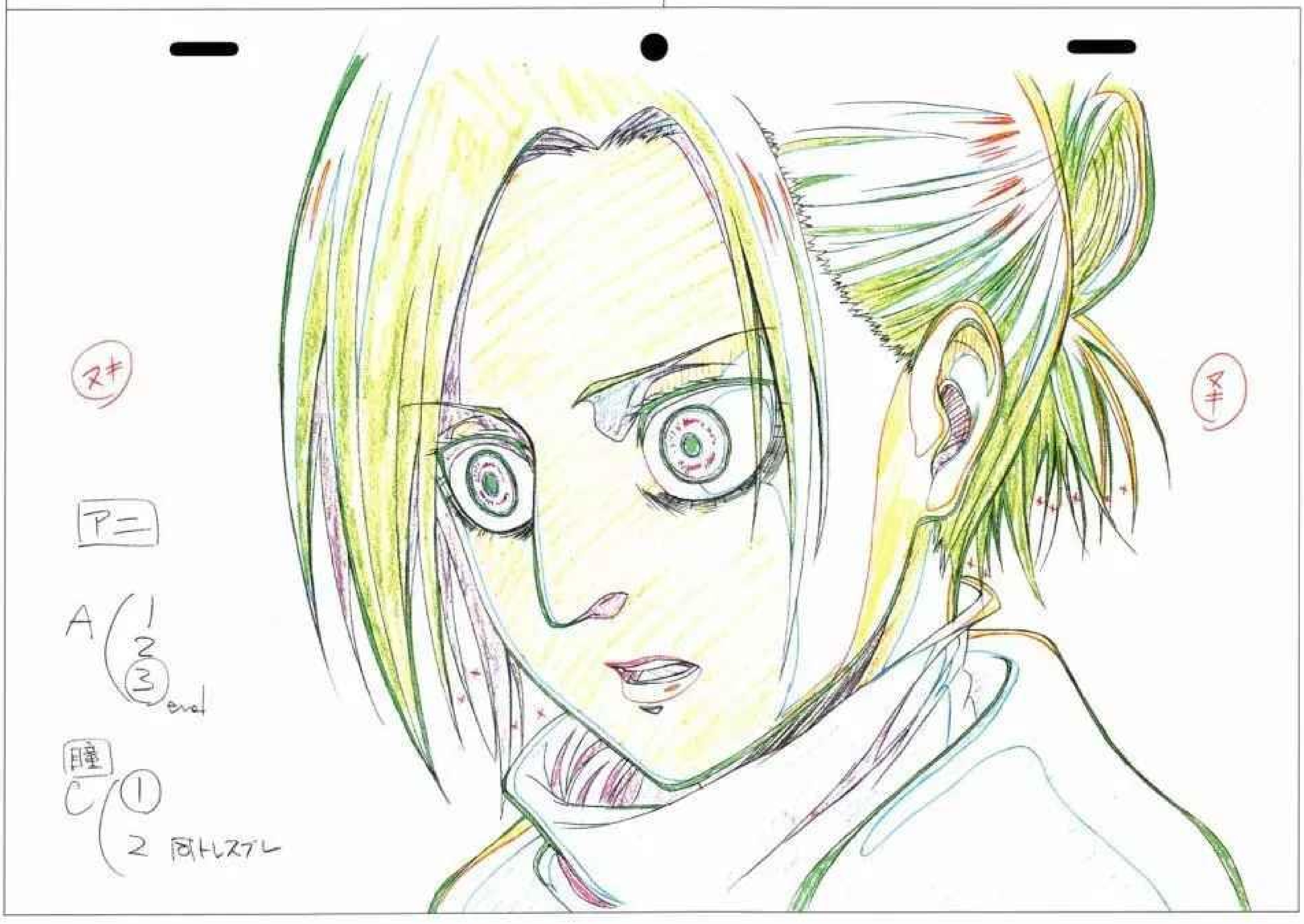




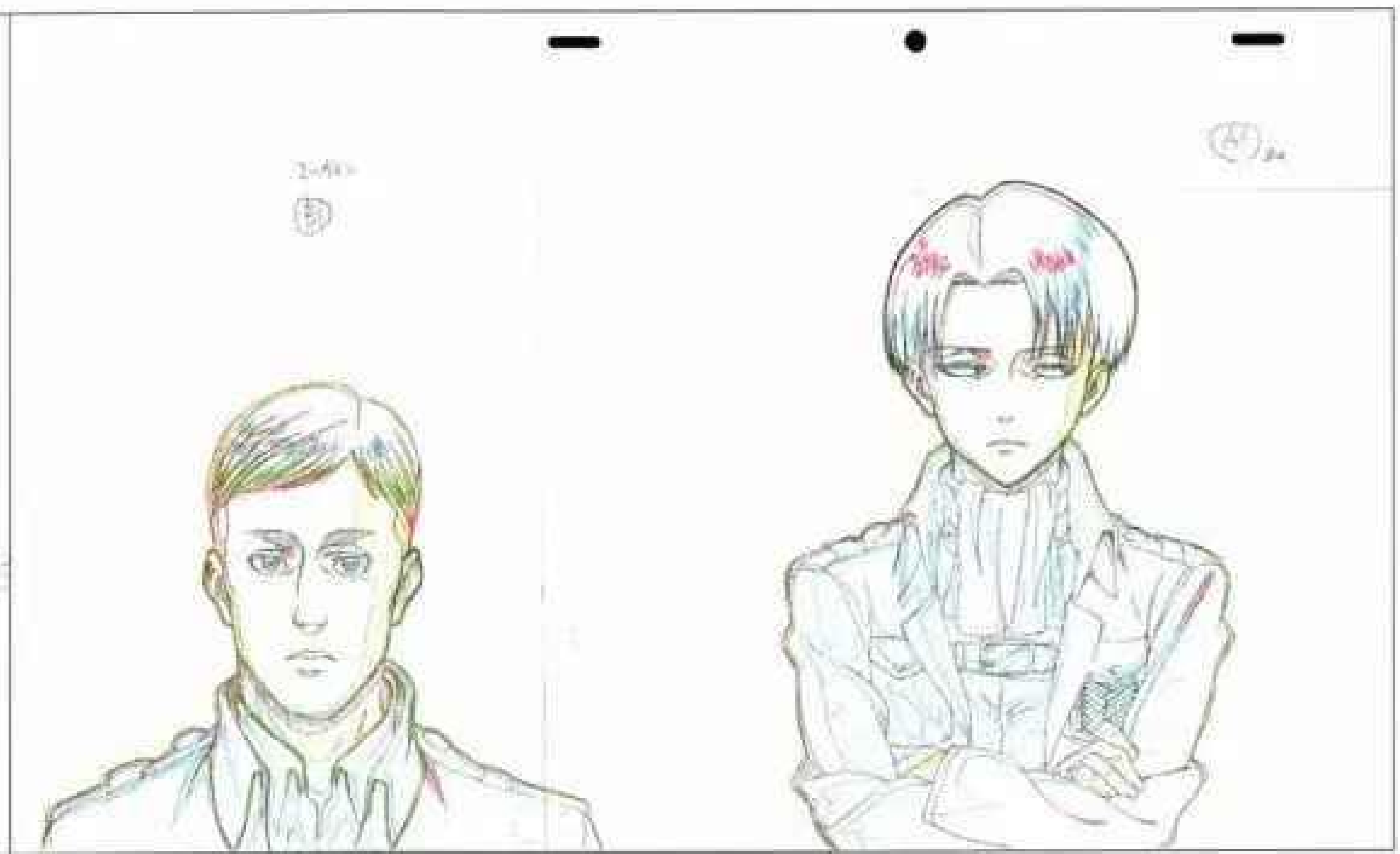


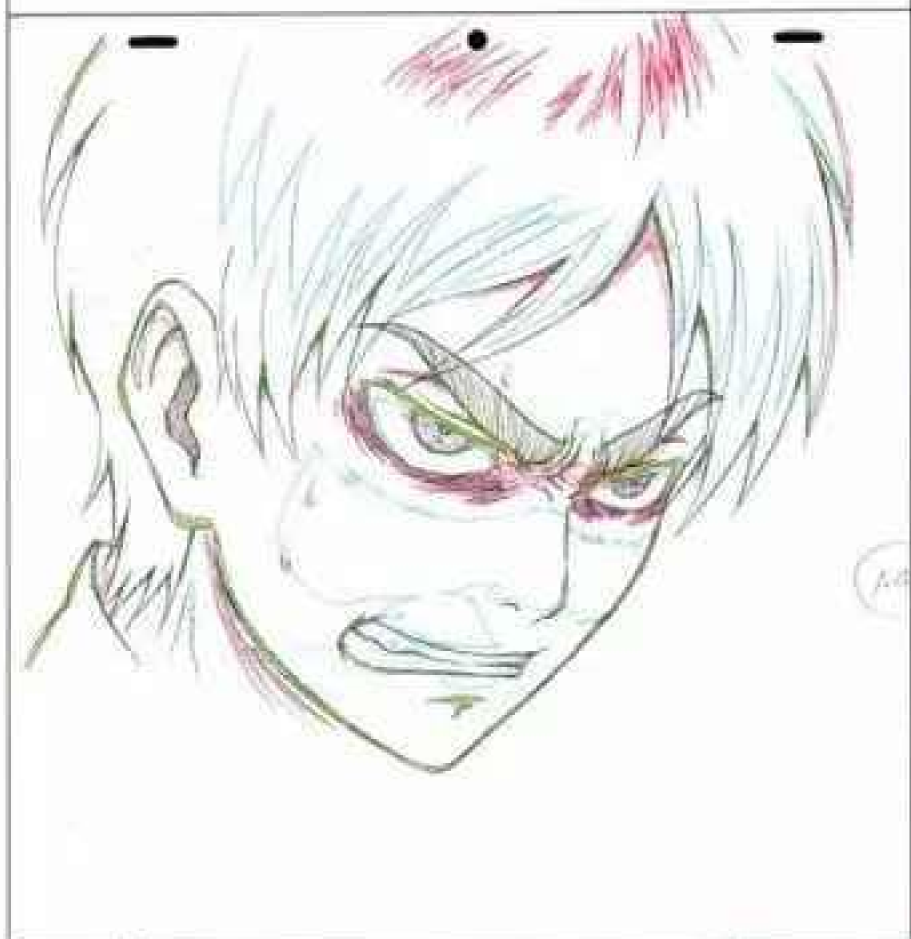
荒木哲郎コメント

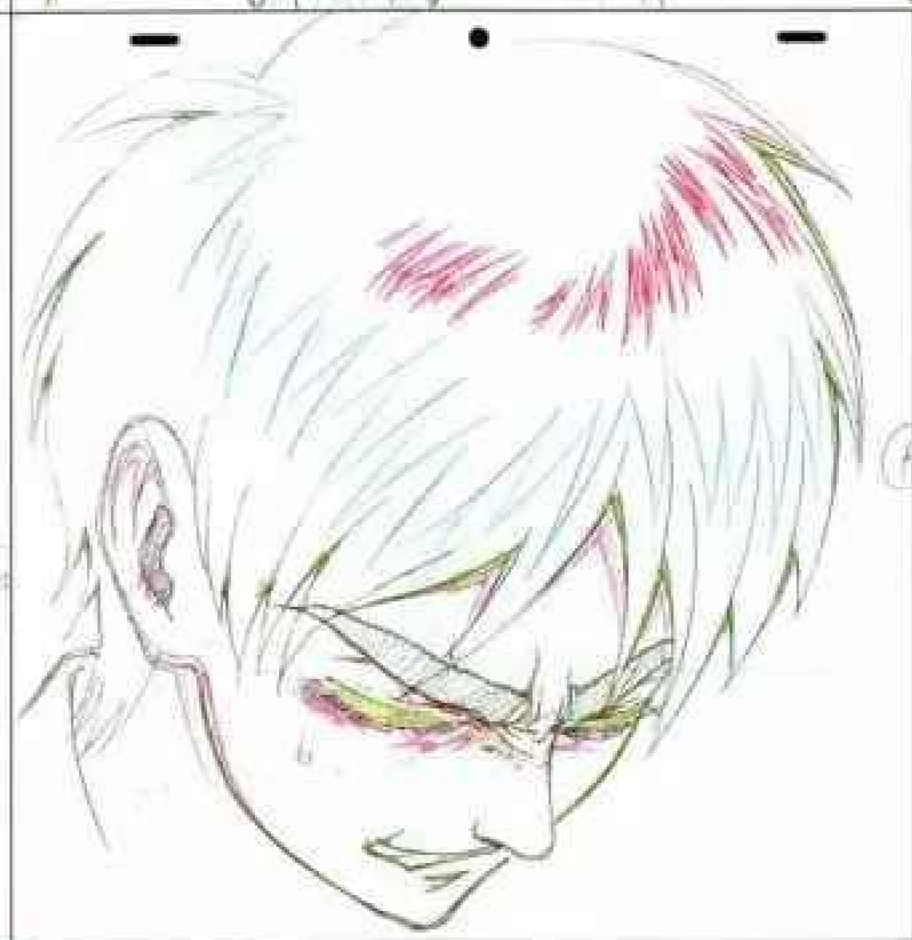
「ごめんなさい」と謝るアニ。いい表情です。
いったい誰に謝っているのでしょうか。

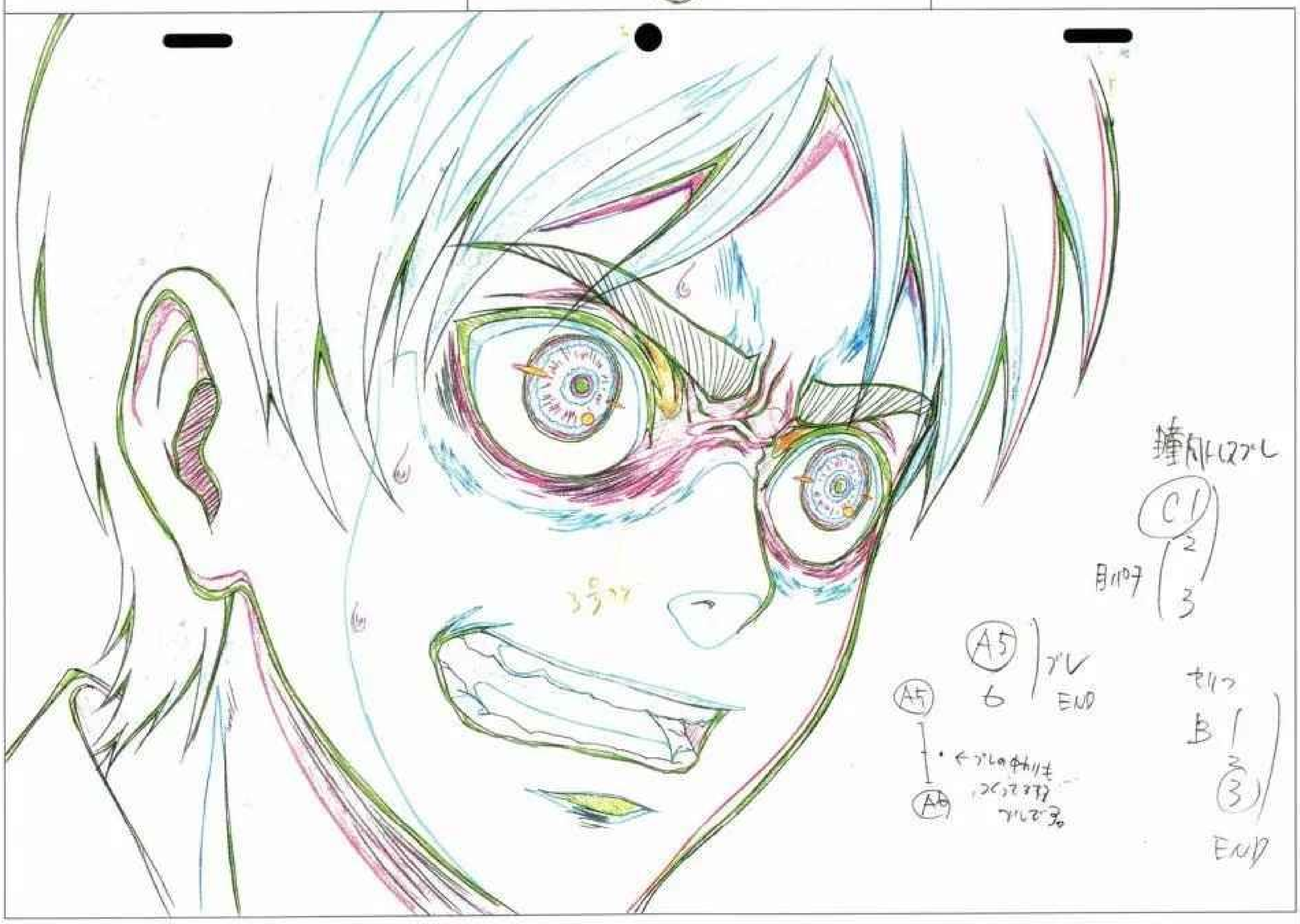


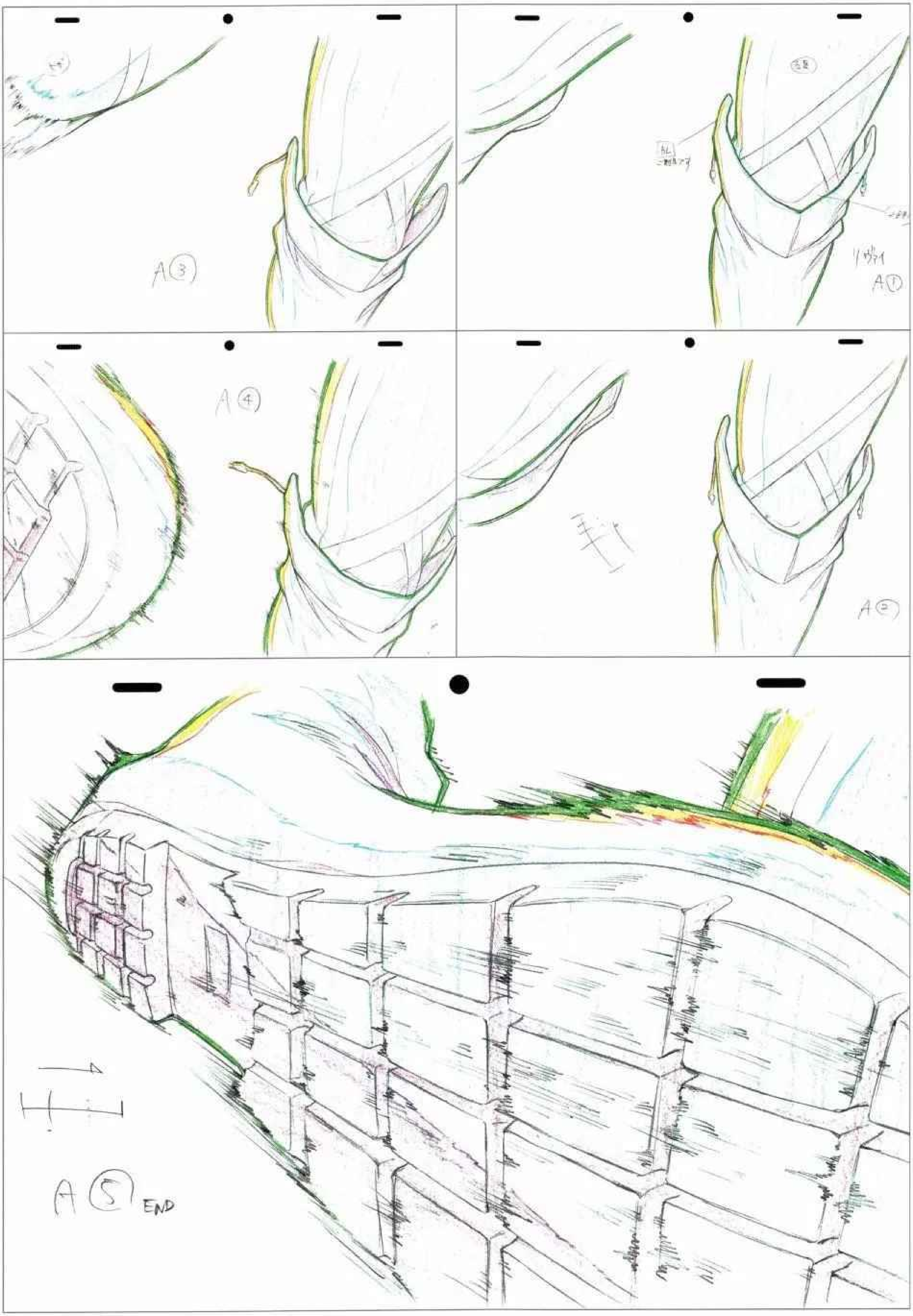


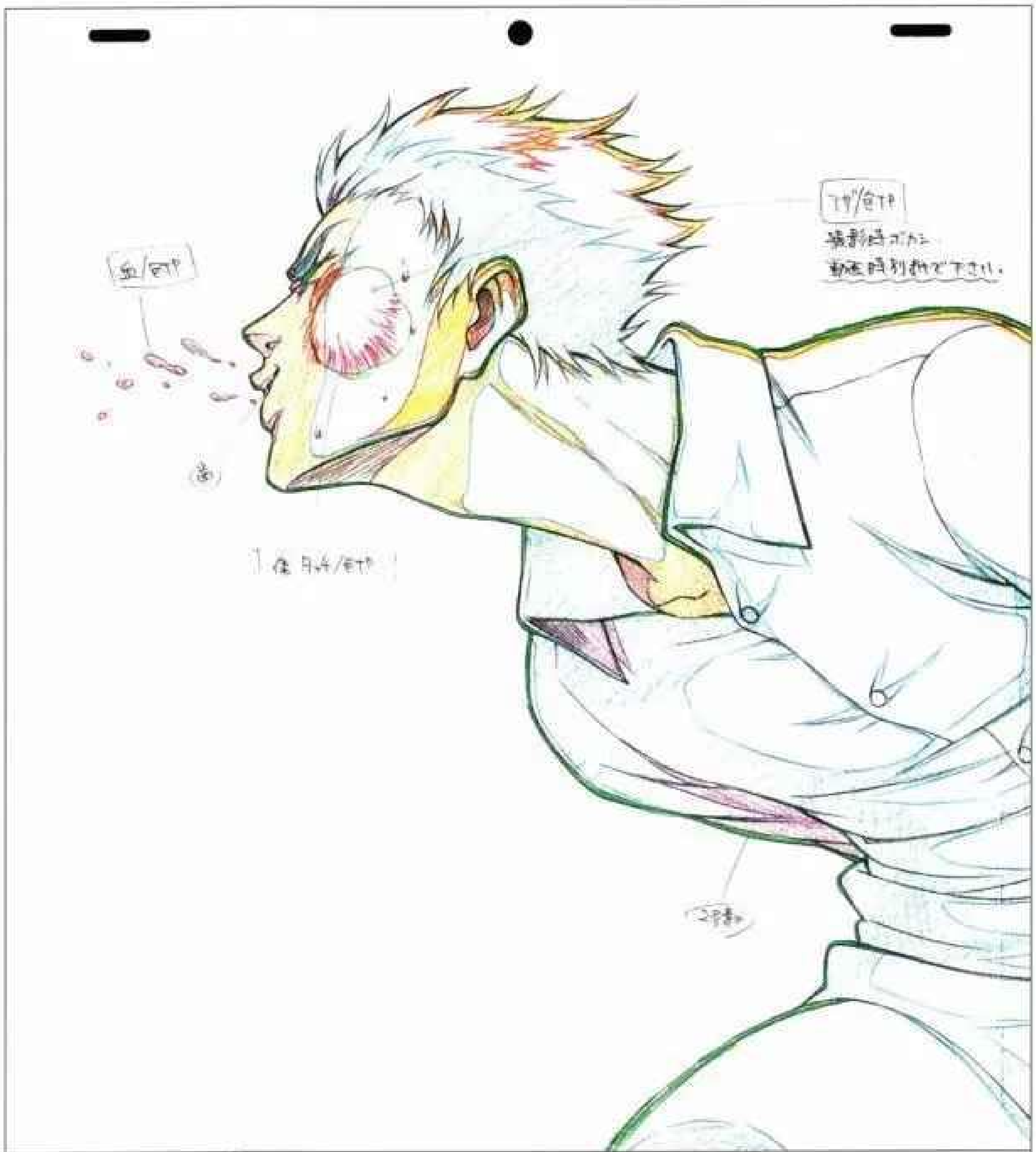


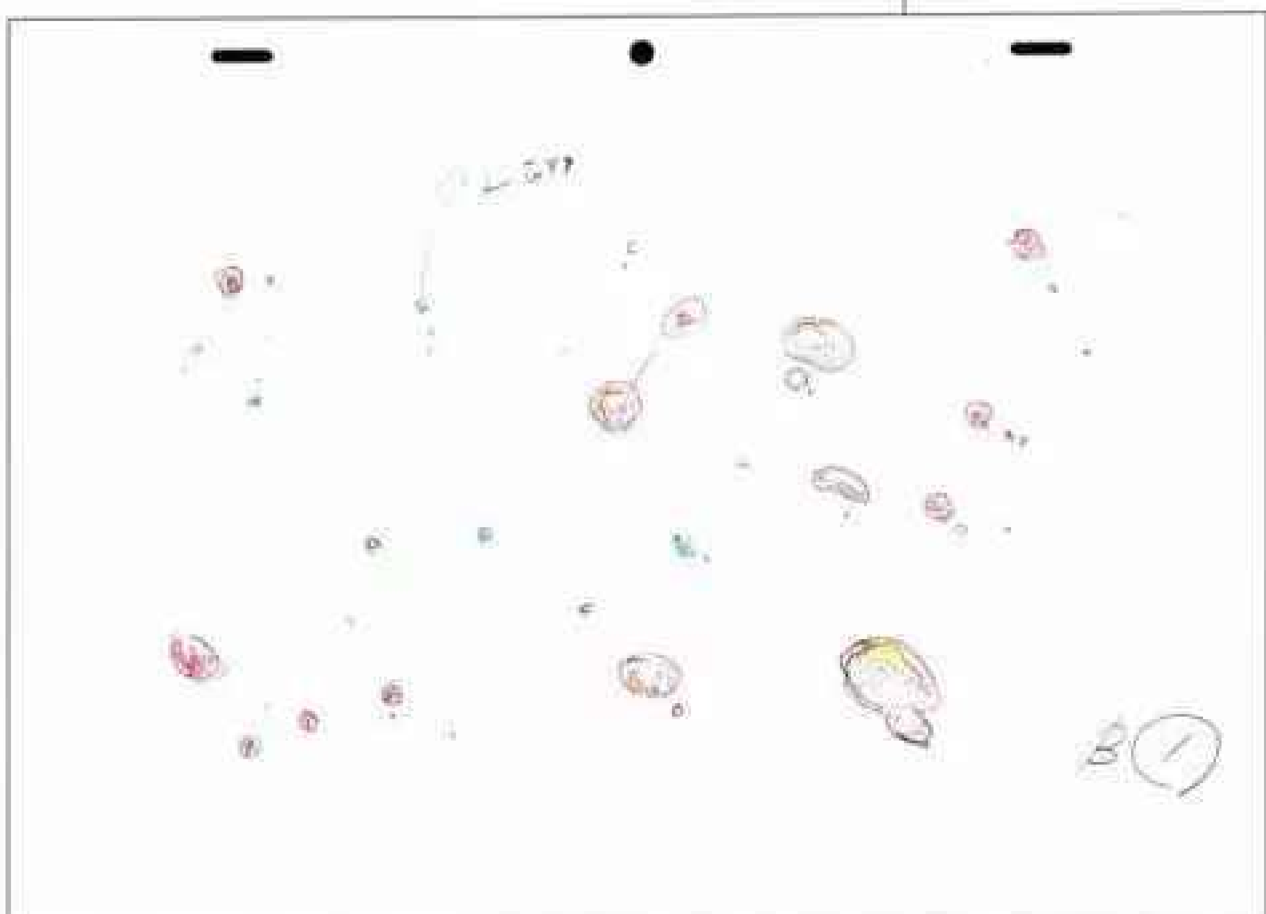




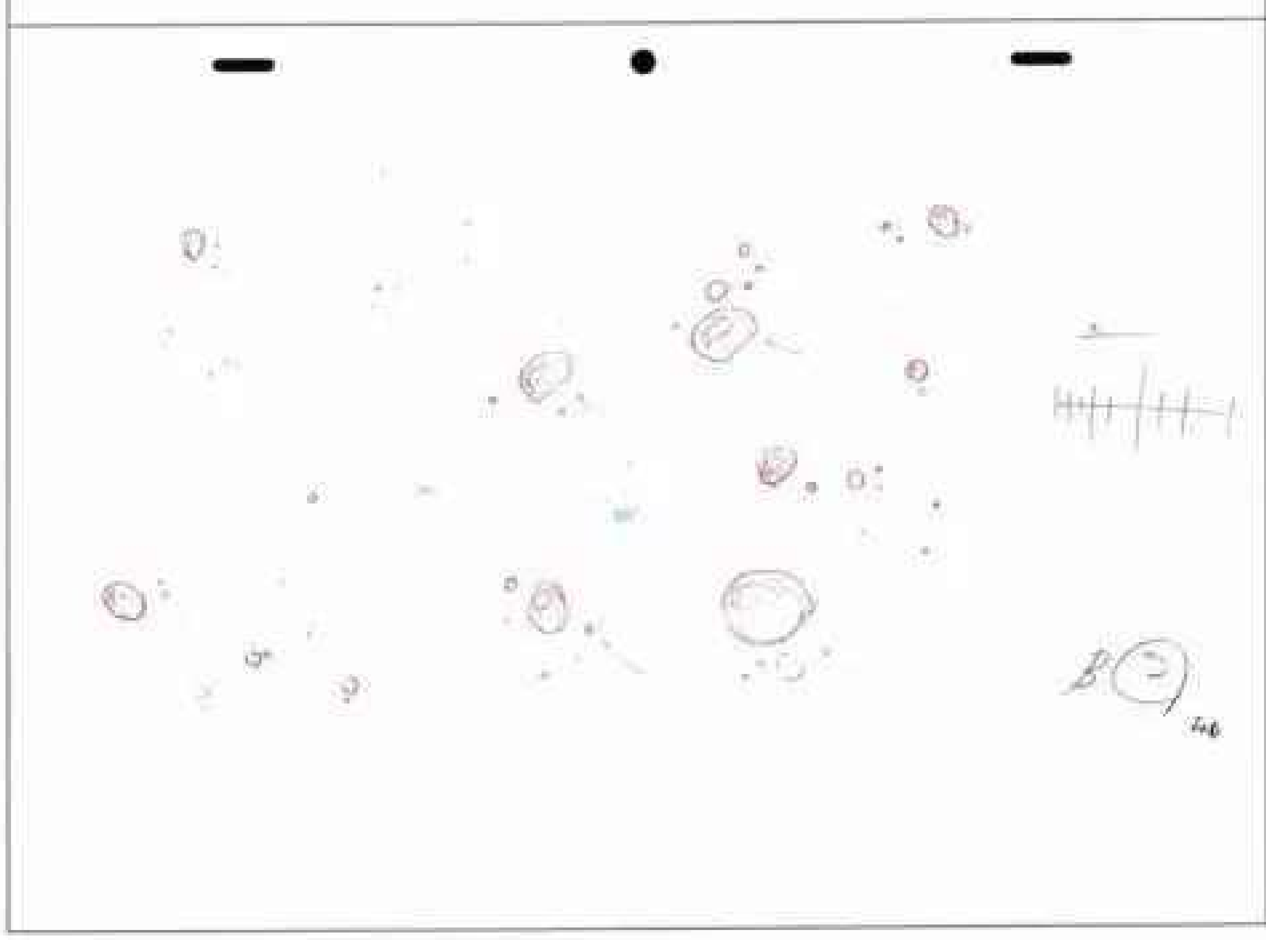

C1
A5
6
ブレ
END
B
END

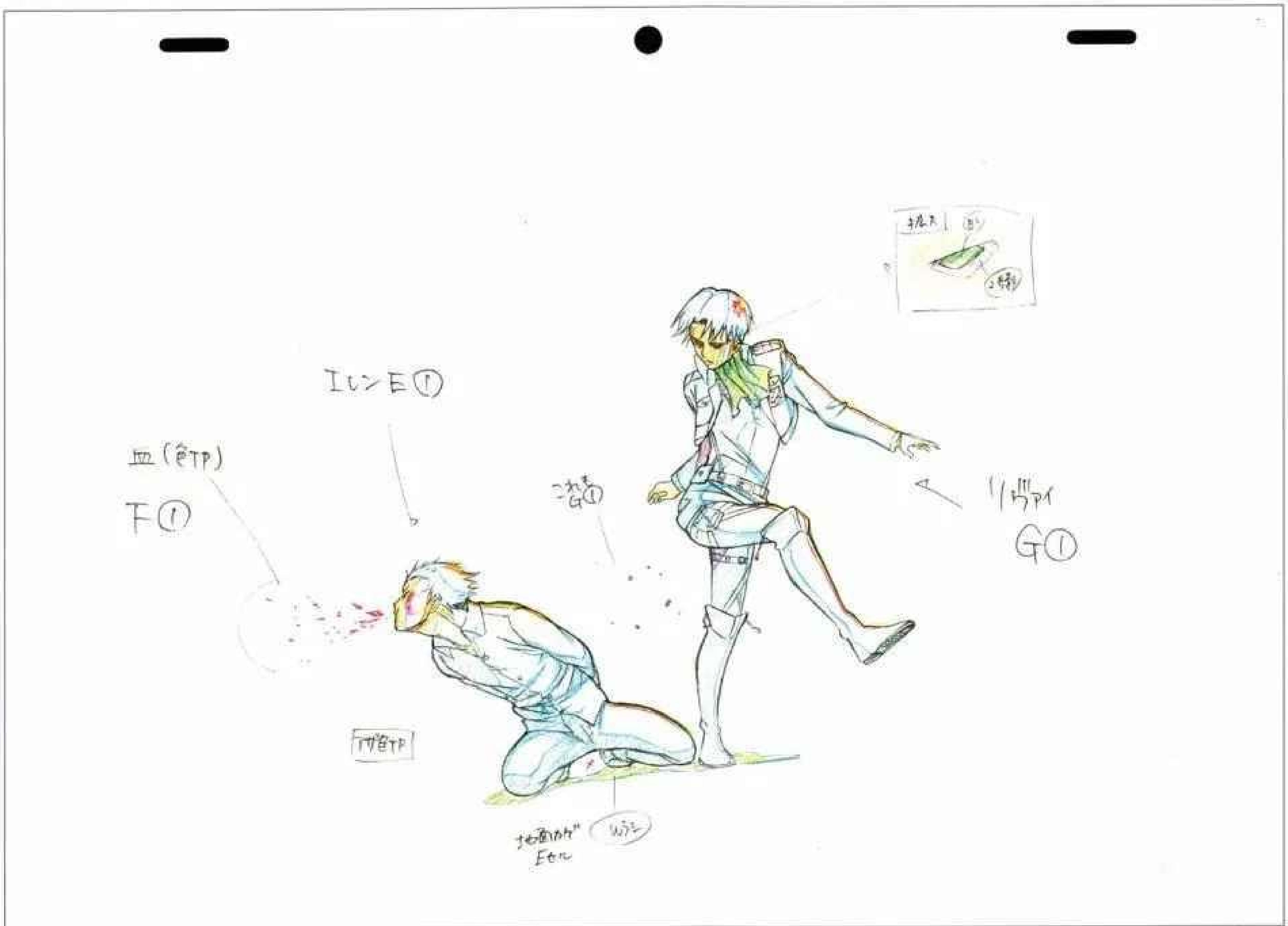

A③
リヴァイ
A①
A④
A②
A⑤ END

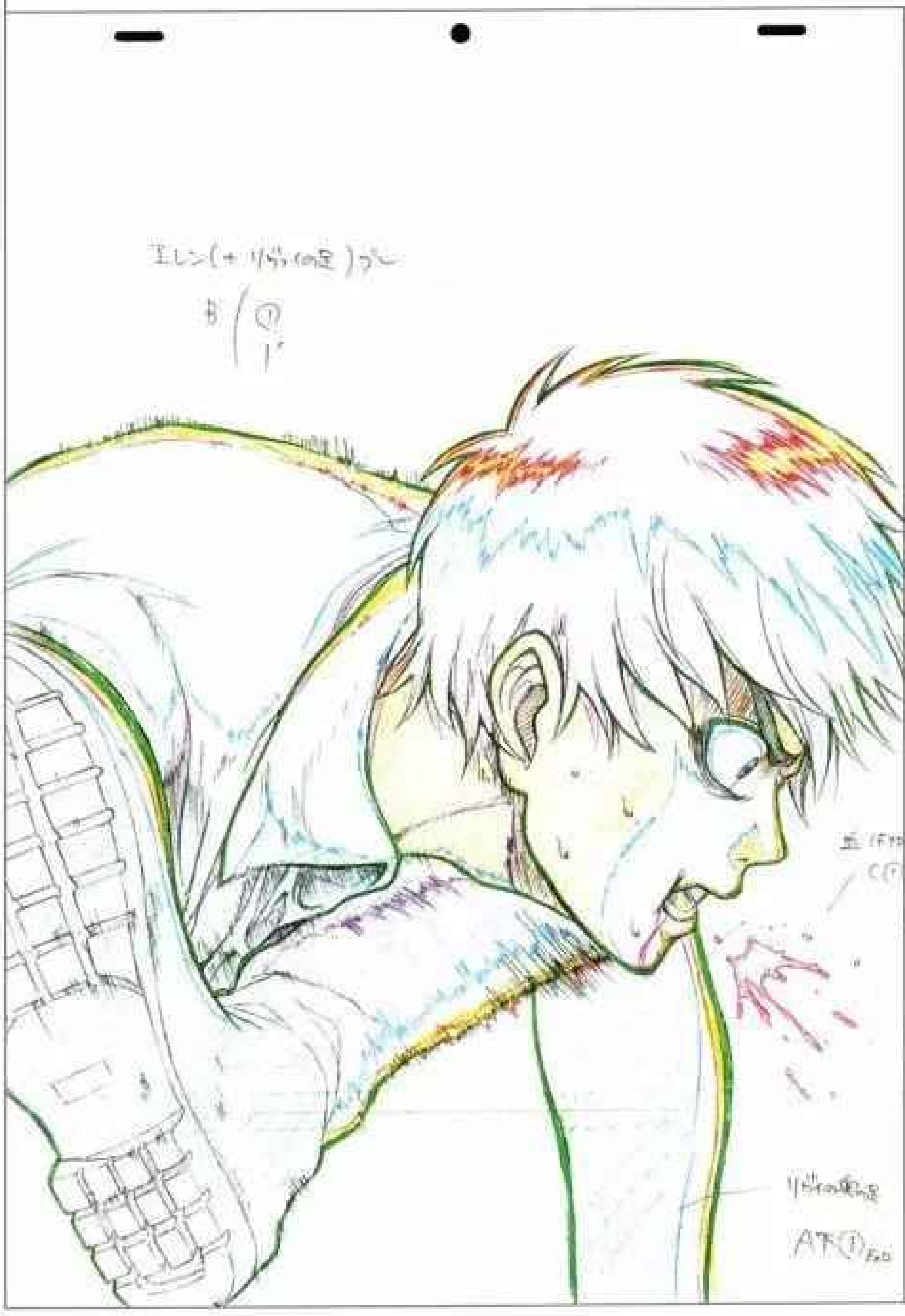










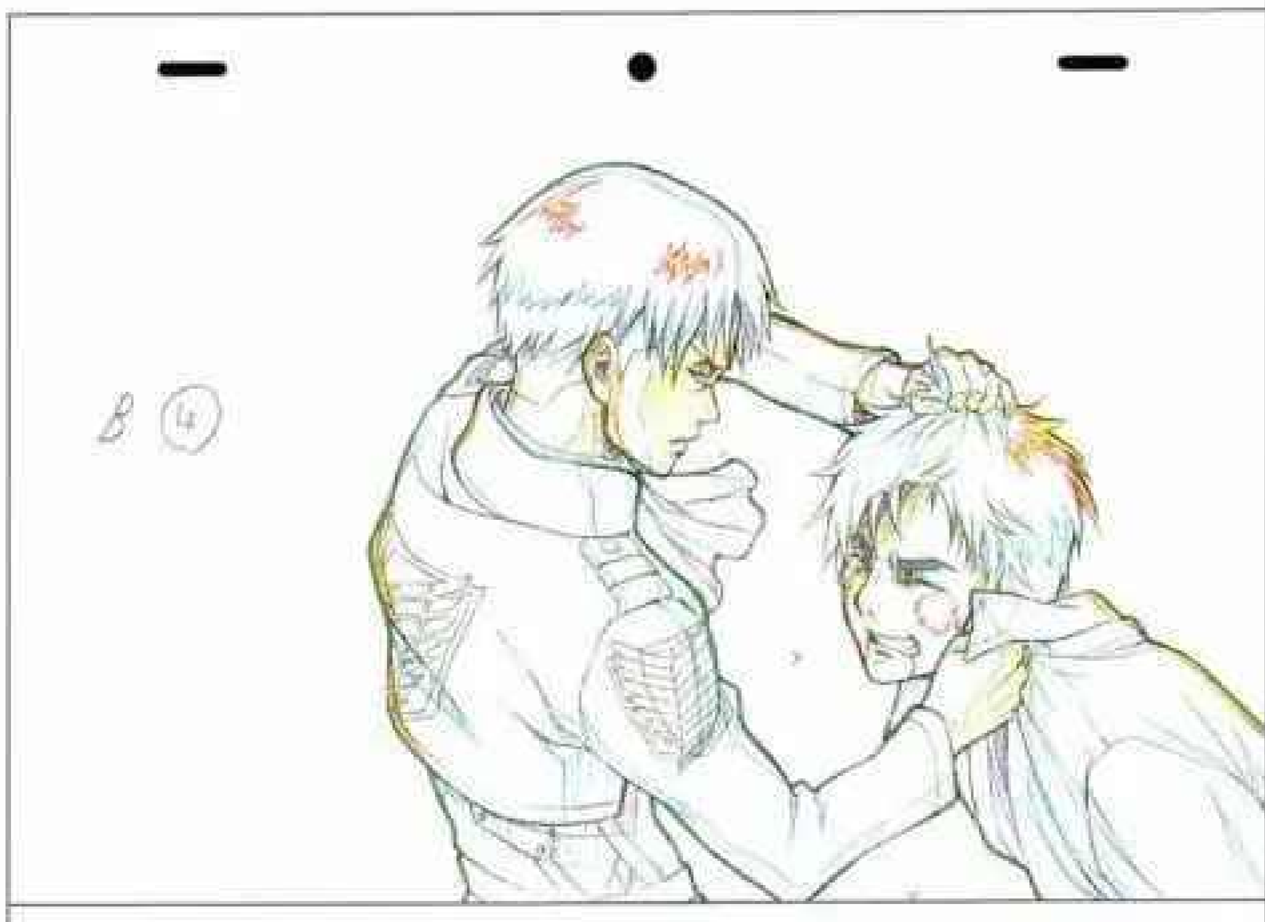




|荒木哲郎コメント|

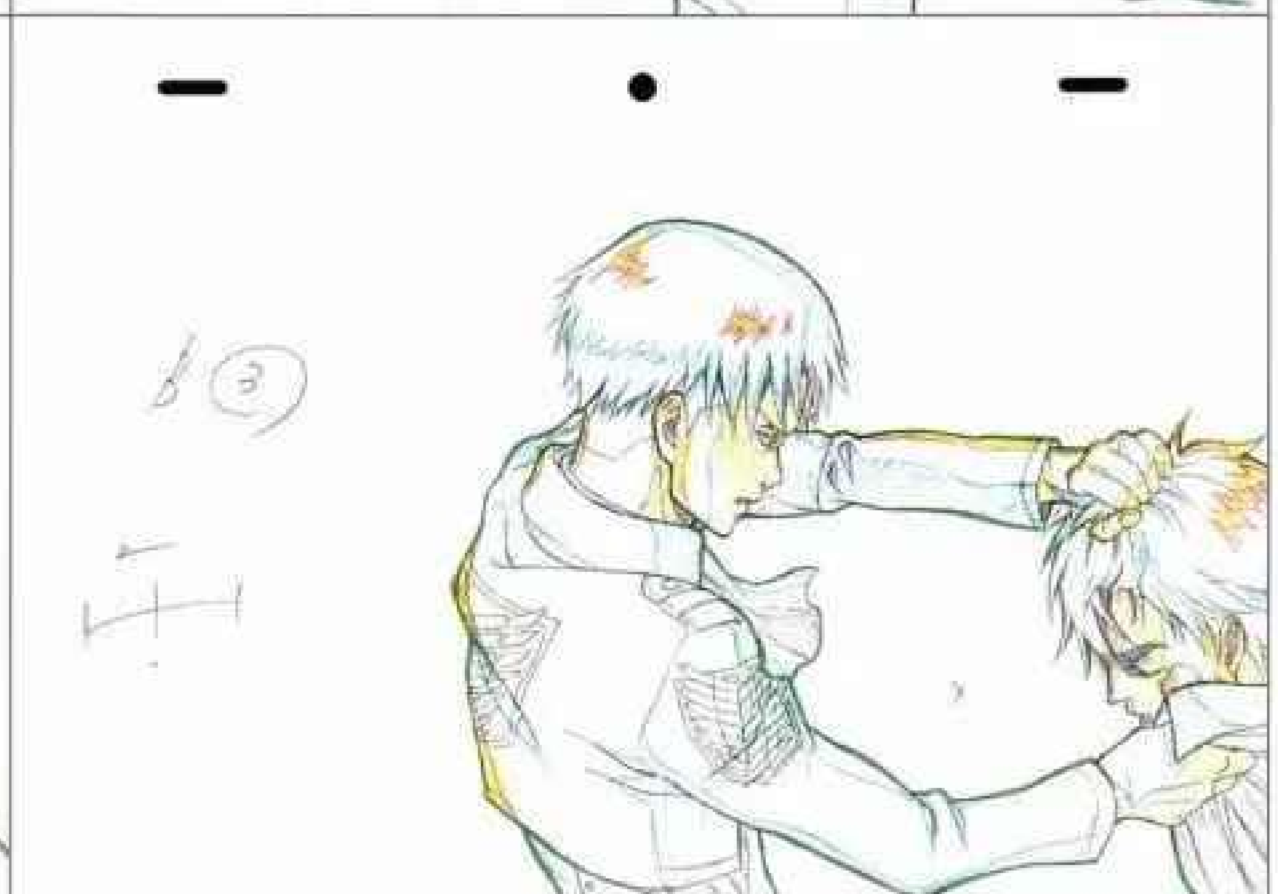
このリヴァイの蹴りは加藤美穂さんですね。このへんから本格参戦してもらった、才能のある若手女子です。この優美なポーズは僕も大好きですが、ネット上でもたくさんコラージュのネタにされていましたね。それにも大変笑わせてもらいました。人が人を蹴っている絵が、こんなにも多くの人に楽しみを与えるとは、不思議なもんです。


B ①

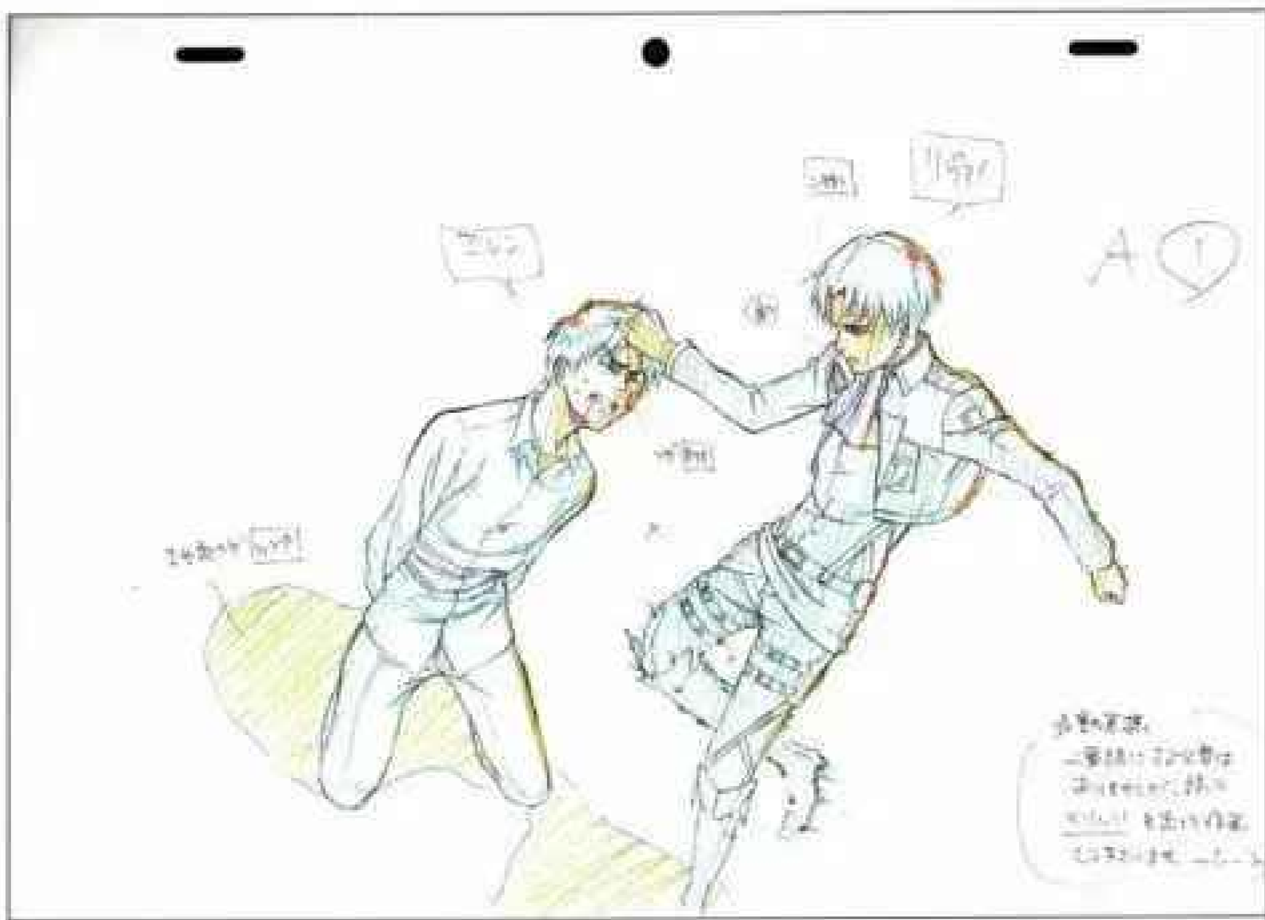

B ④


B ②


B ⑤


B ③


B ⑥


A①


A①


A②

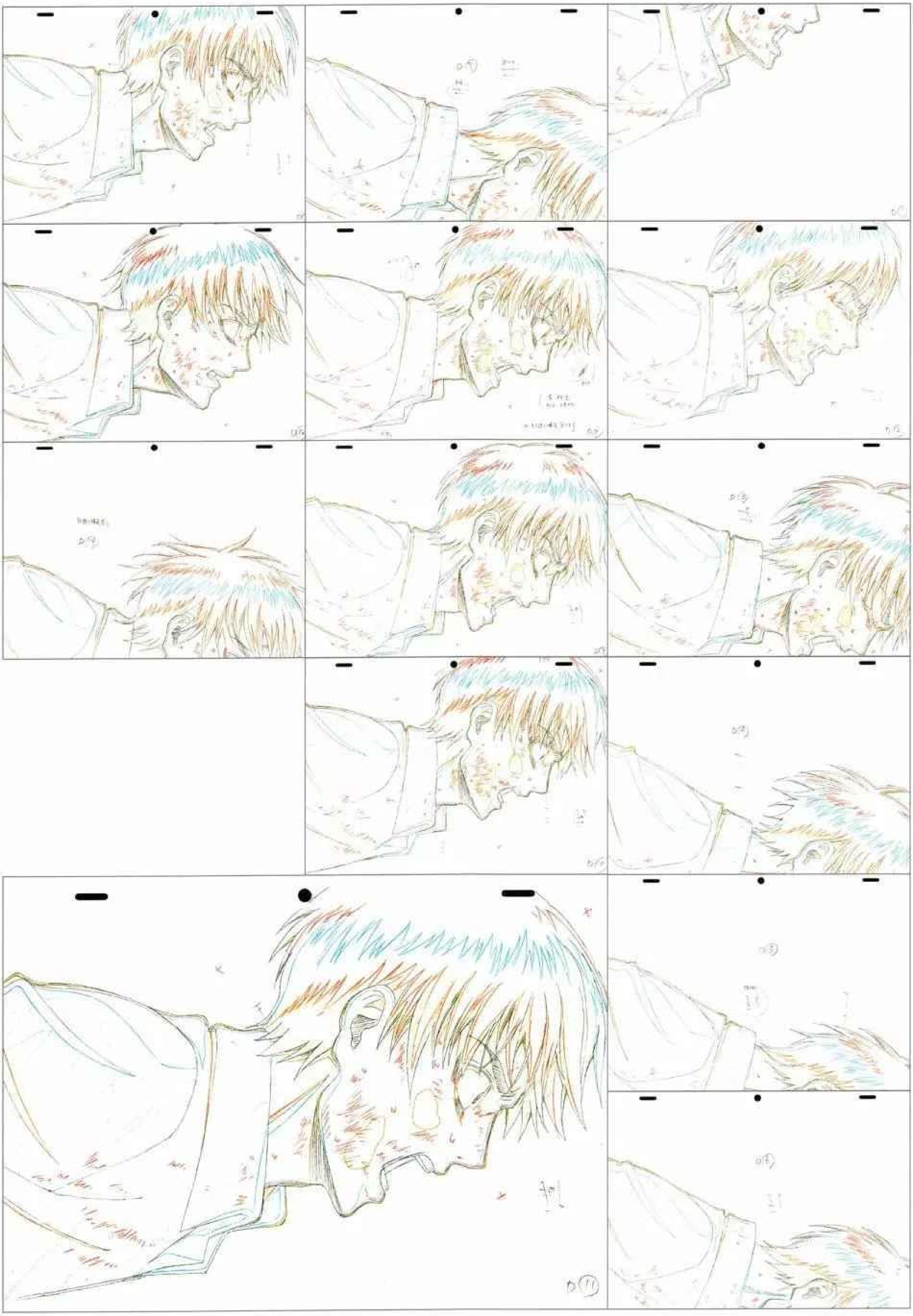

A③


A③

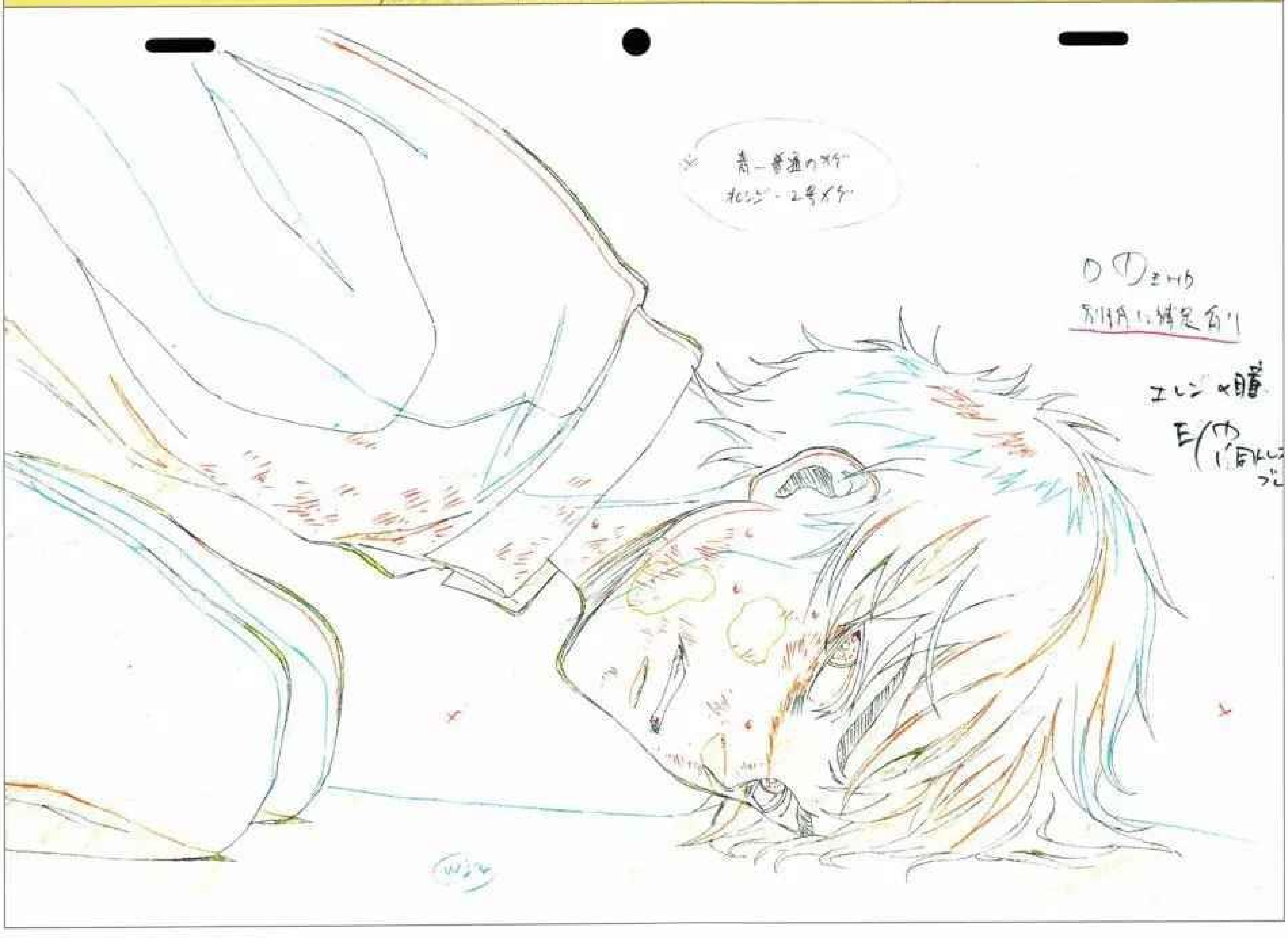

A④

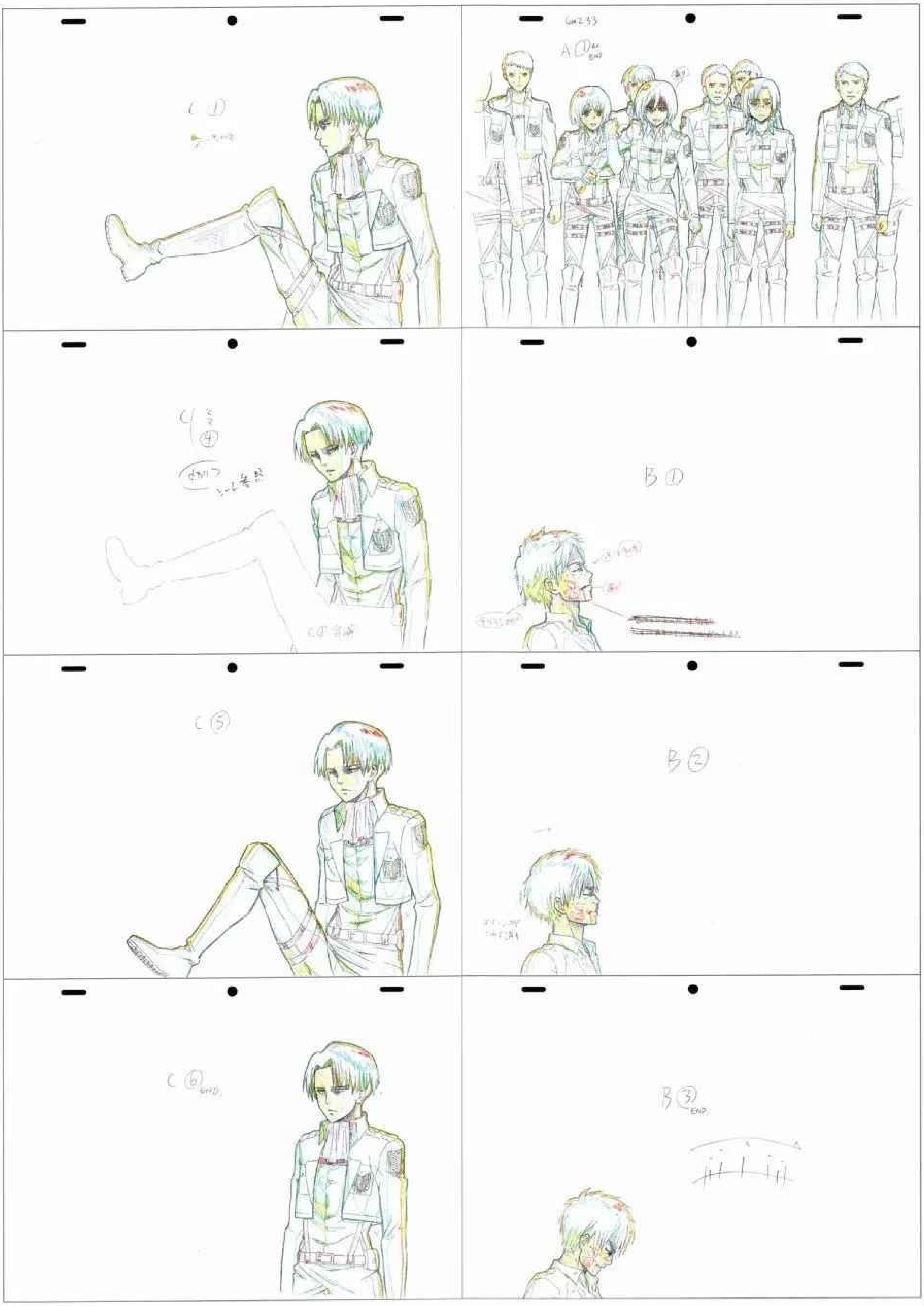

A④

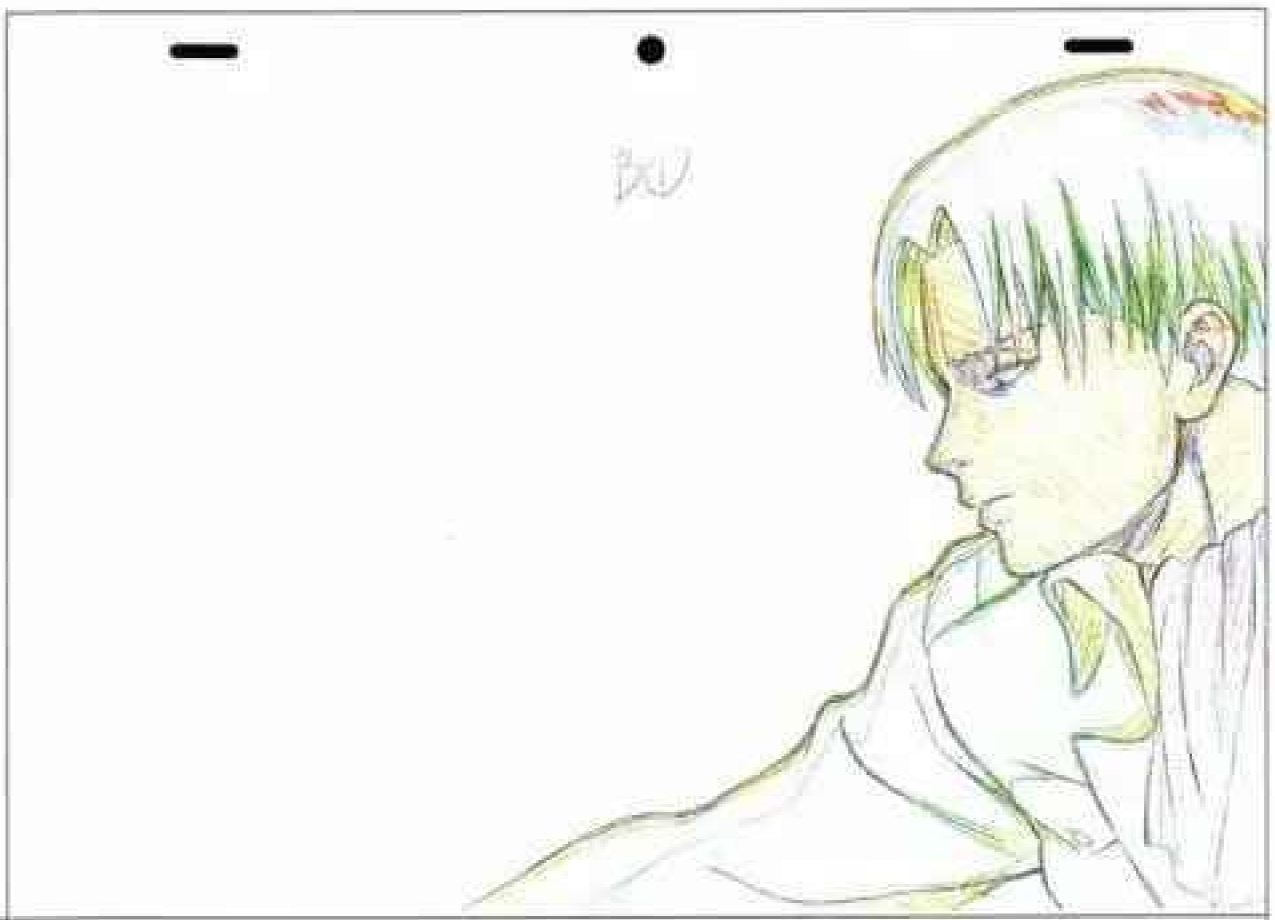

A⑤




A①
よろしく
お願いします


青ー普通のメダ
オレンジー2号メダ
別紙に補足有り
エレンの瞳


C ①
A ① END
C ④
B ①
C ⑤
B ②
C ⑥ END
B ③ END










B 2,1



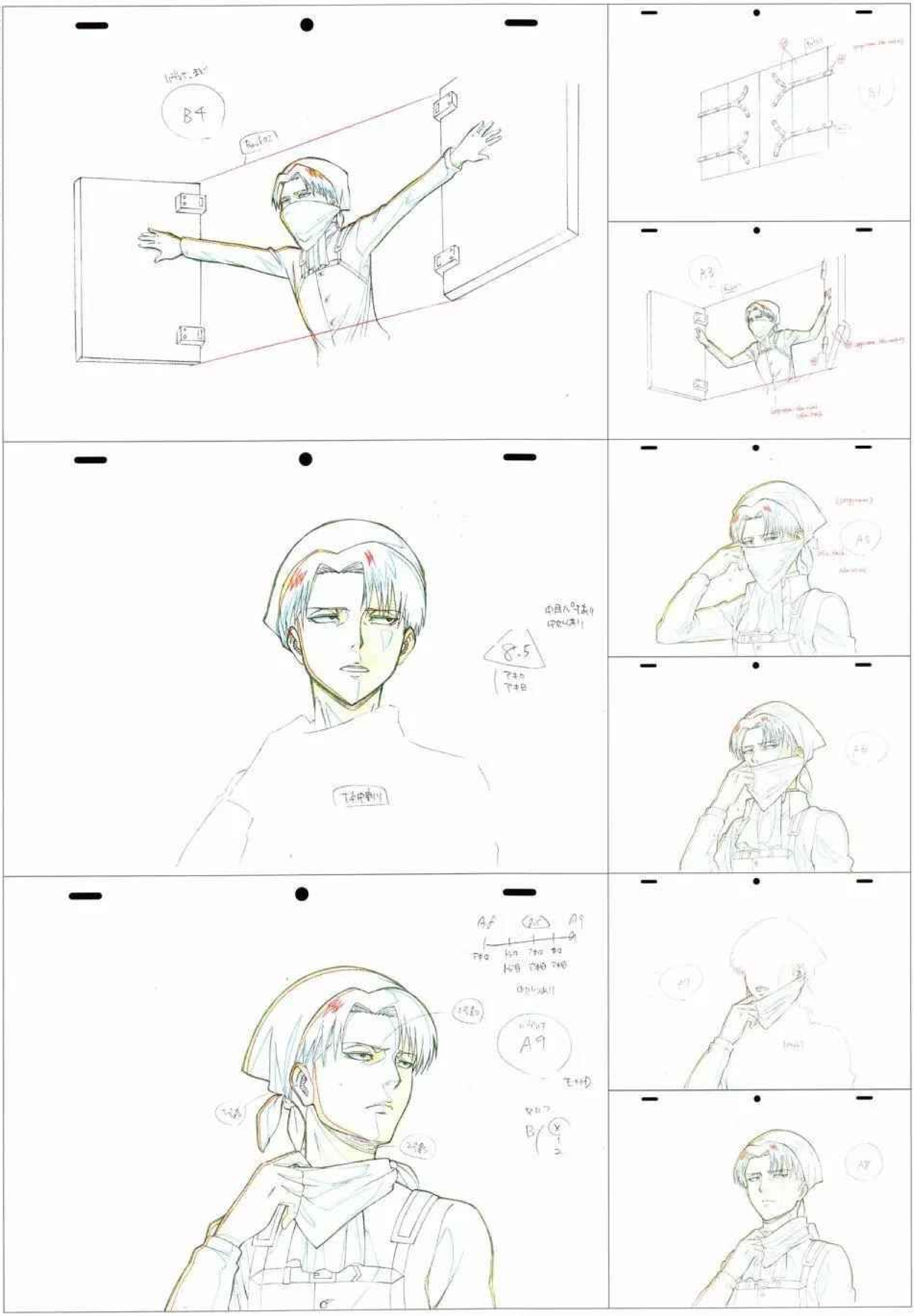

26a-rivai
30e-mant-A
A1
END

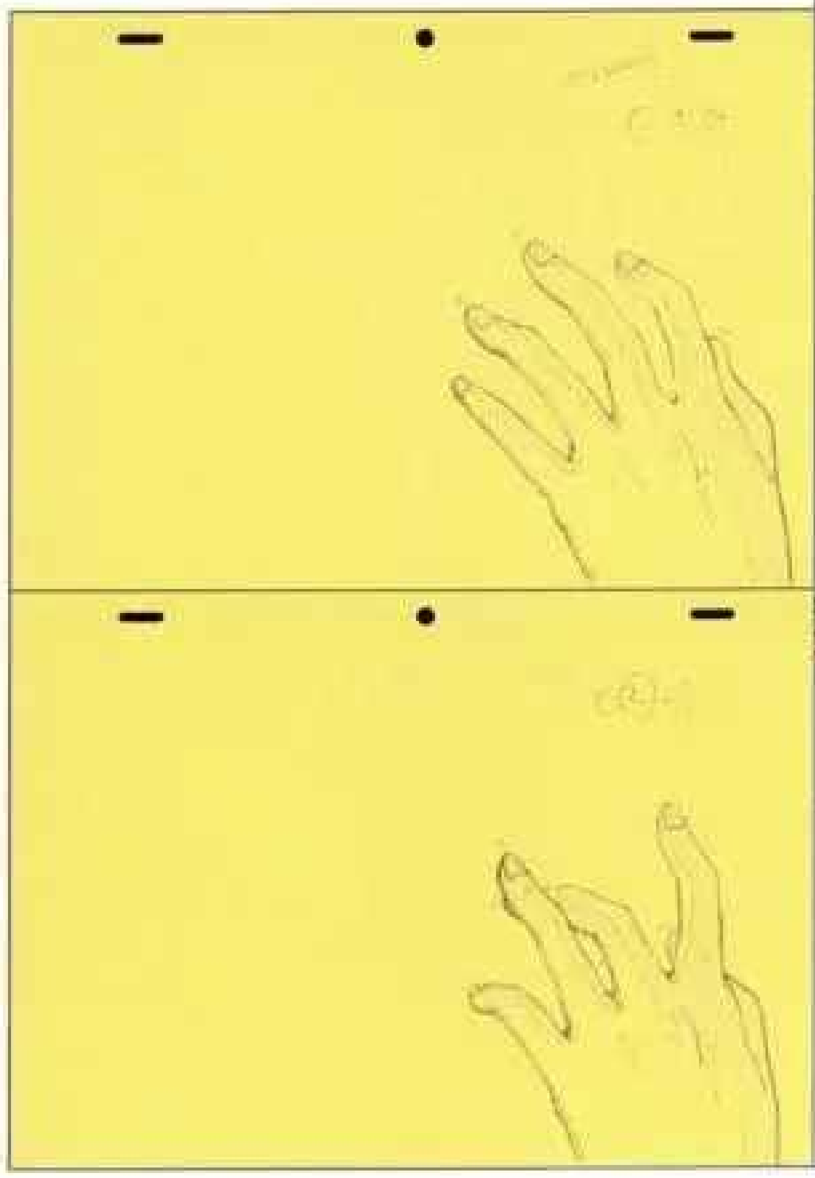



A1
END

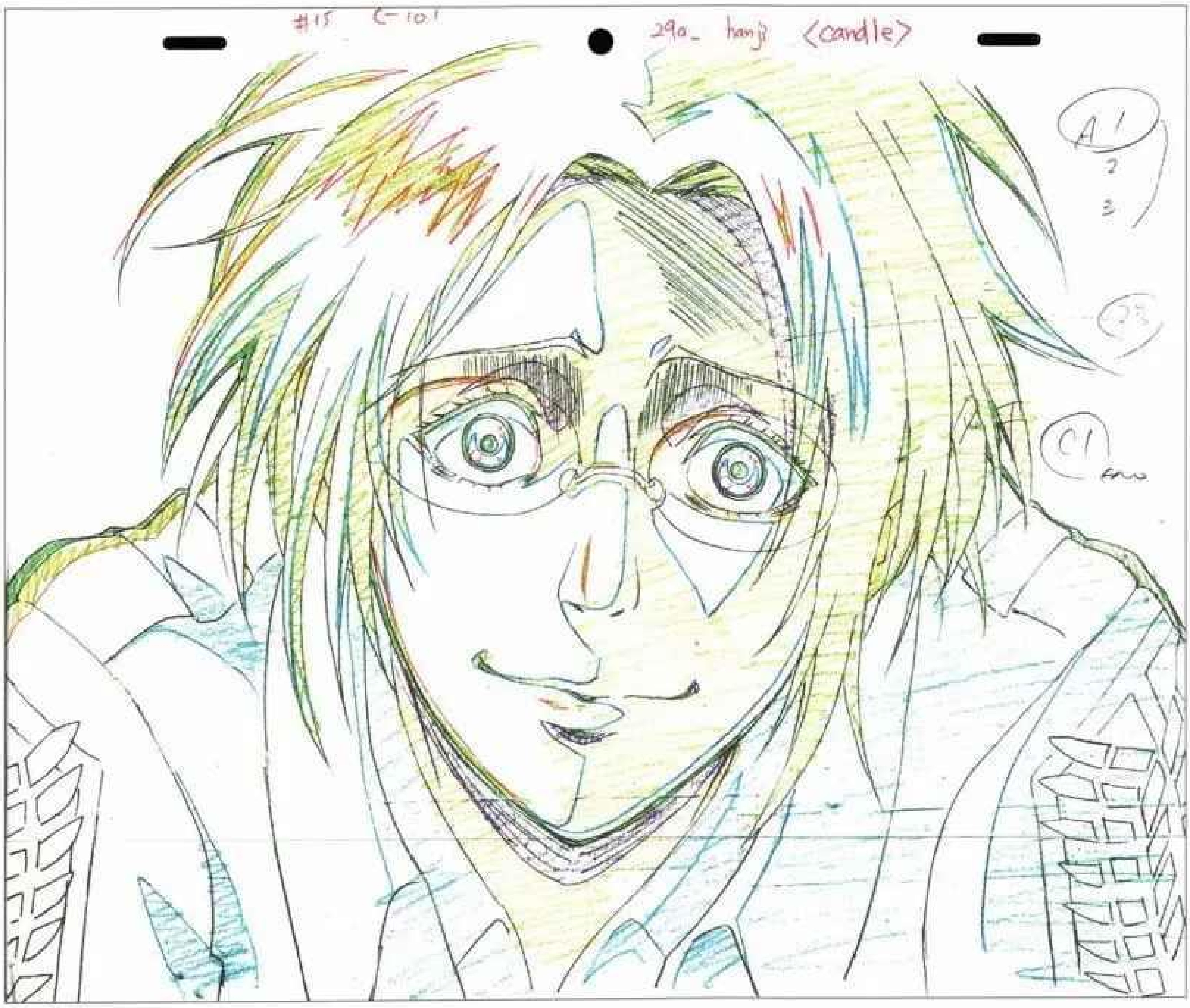

B1

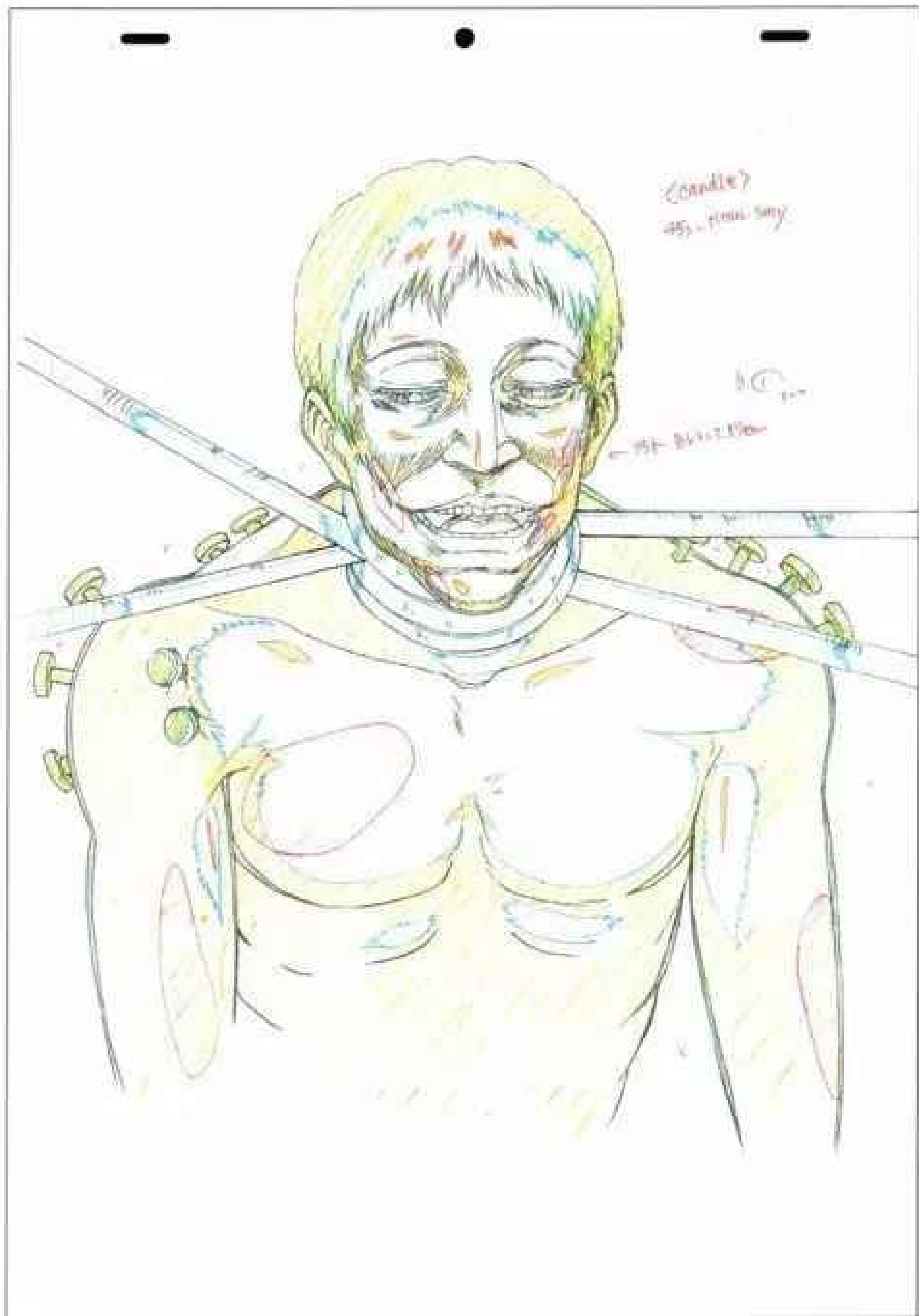

A2
END

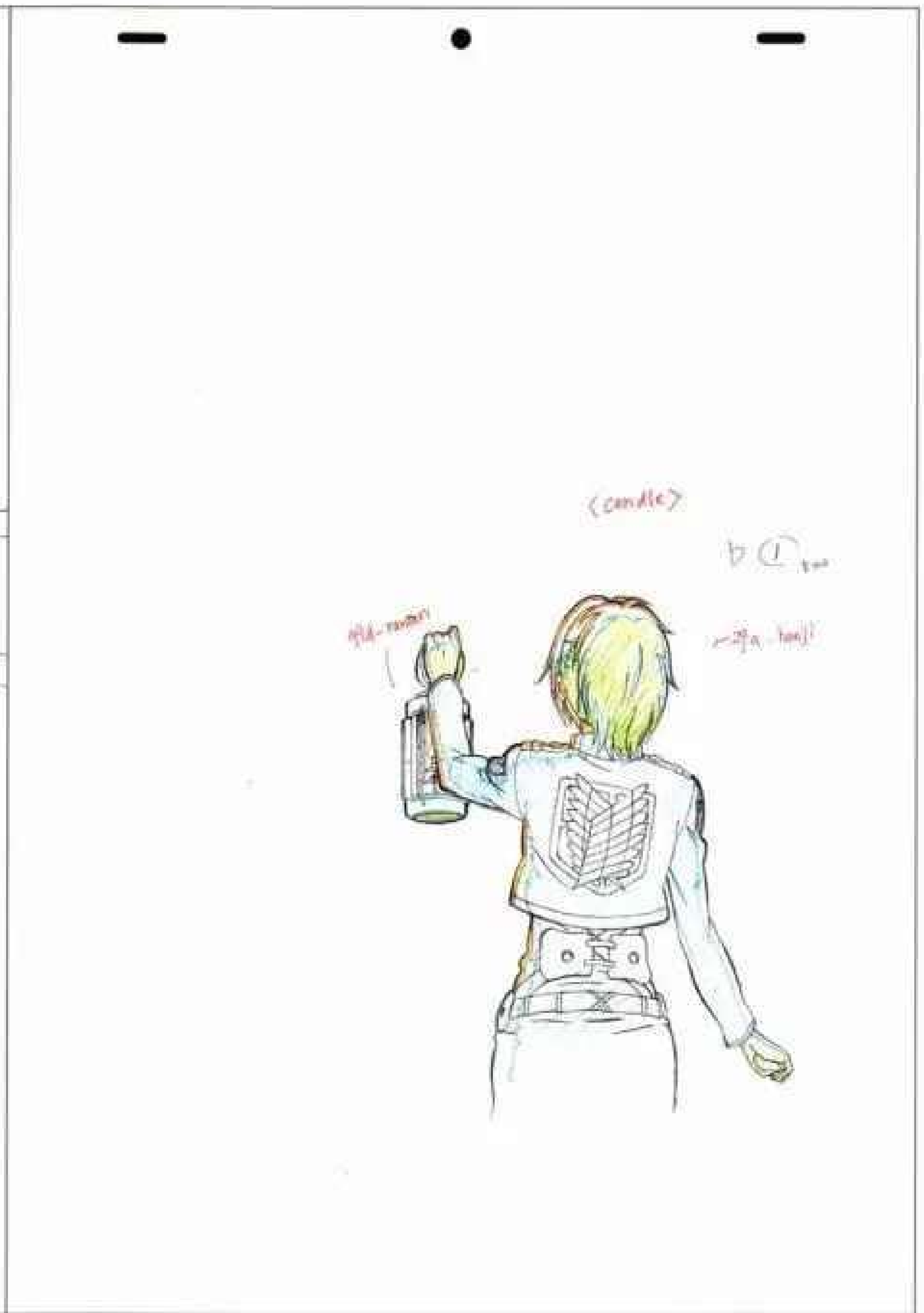

B4
A3
8.5
A9

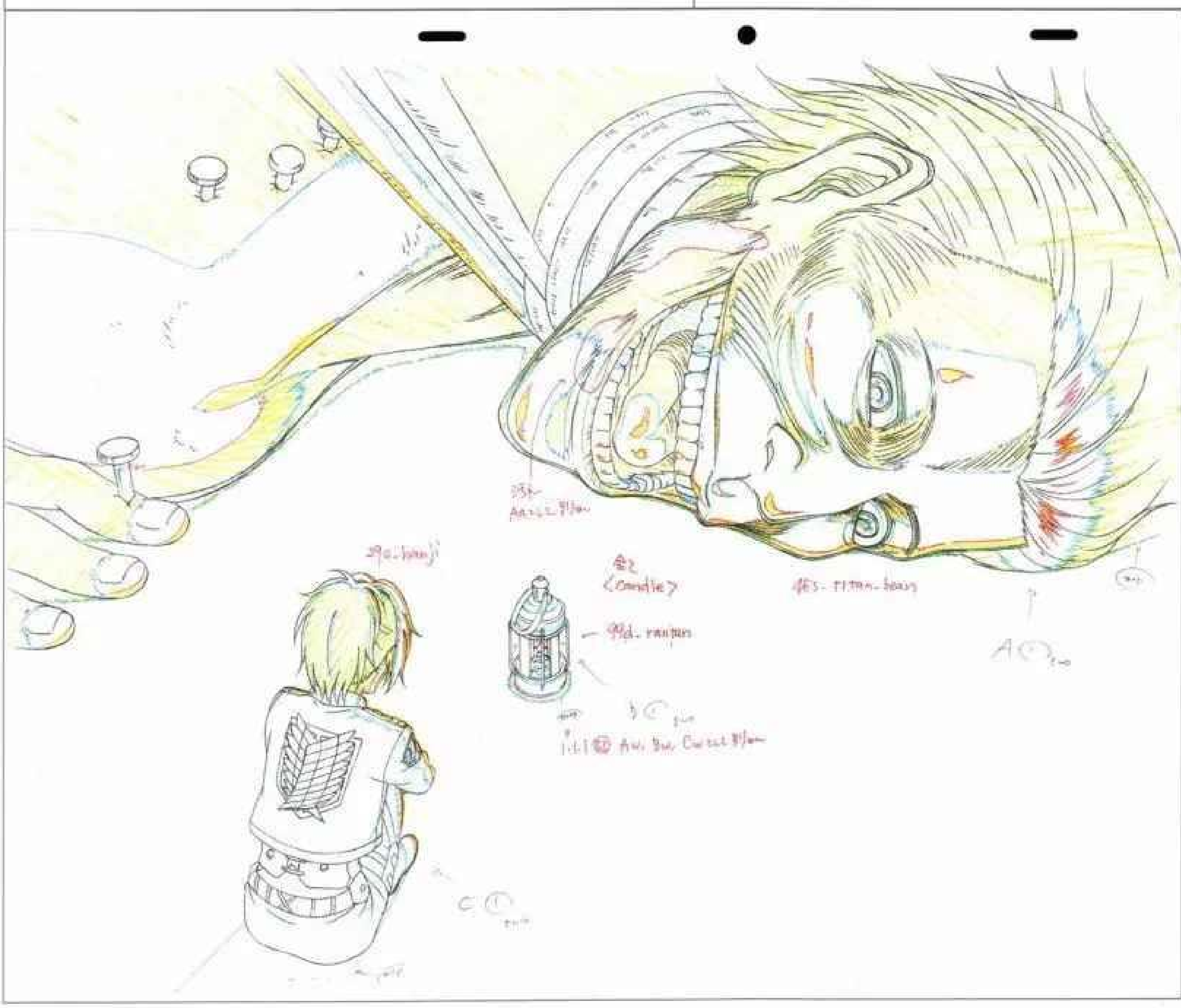


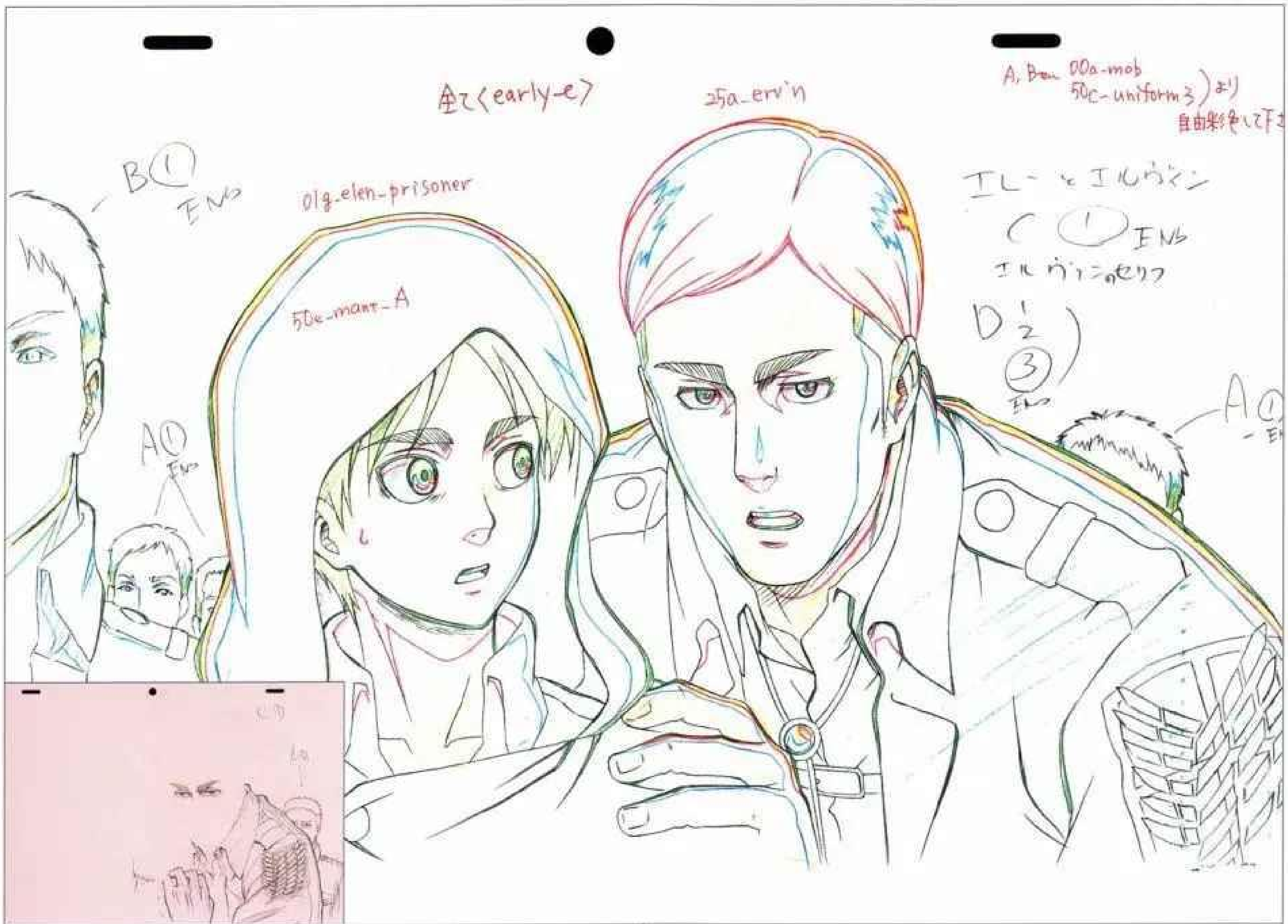

<candle>
29a_hanji

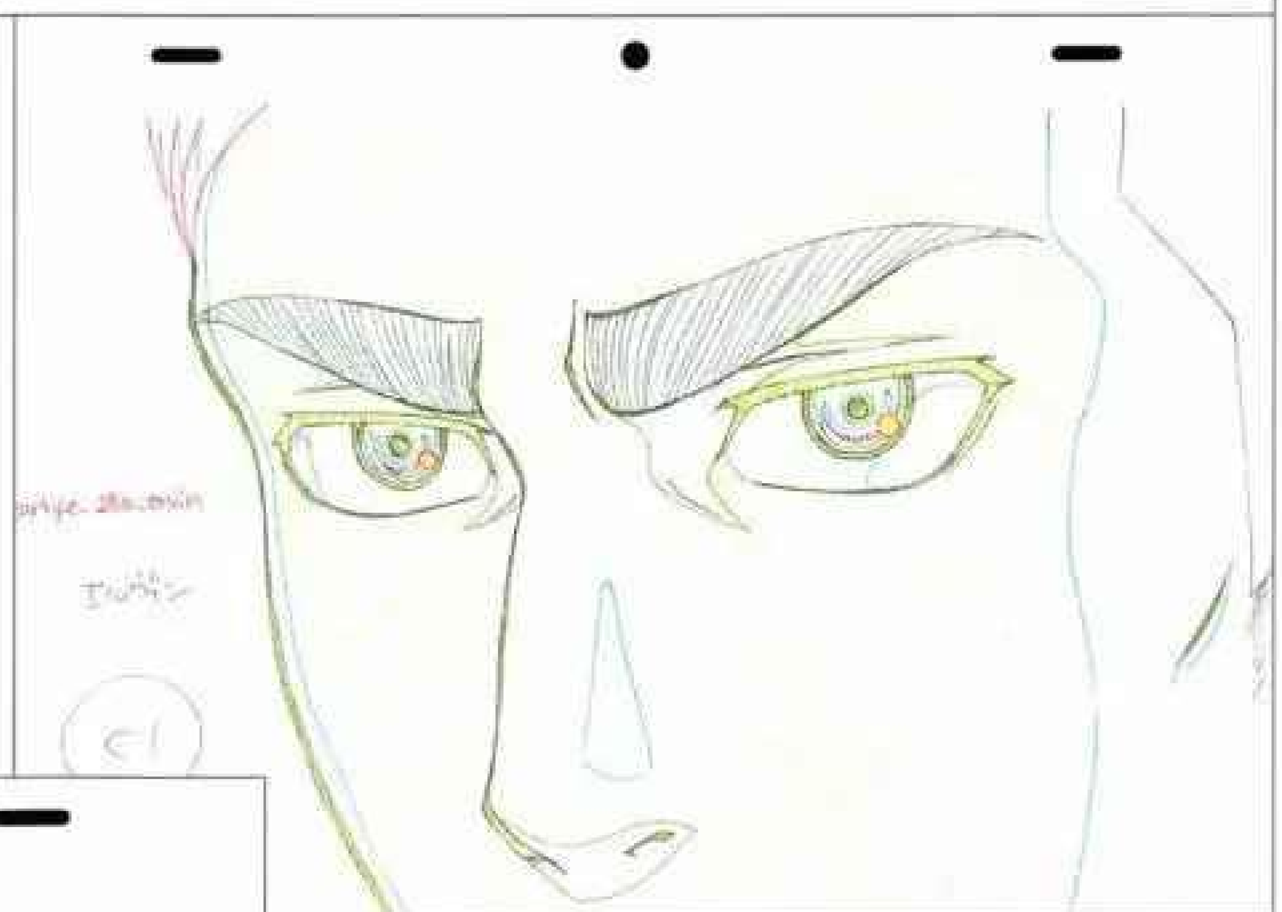

#15 C-101
29a_ hanji <candle>


<candle>


<candle>

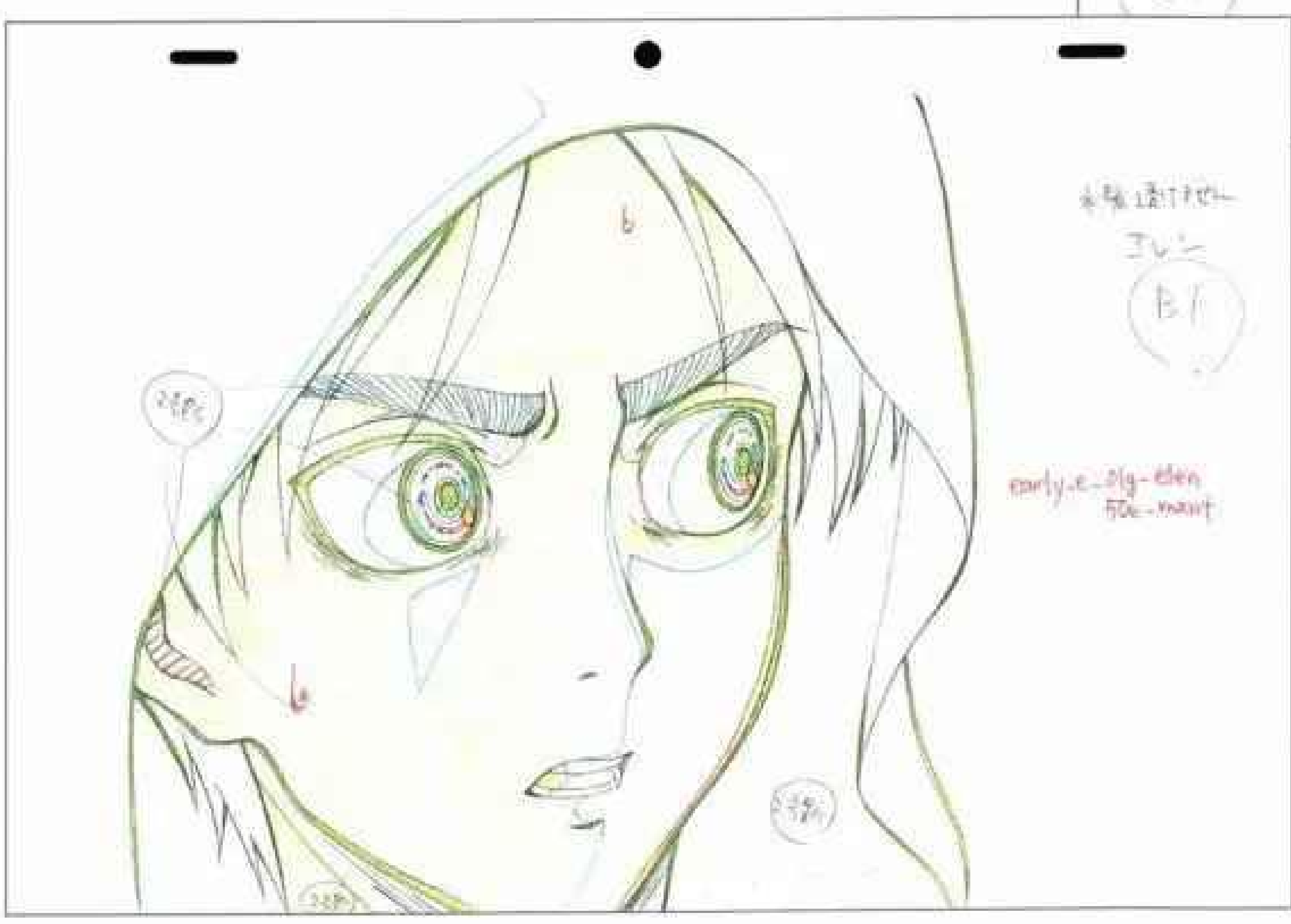

<candle>

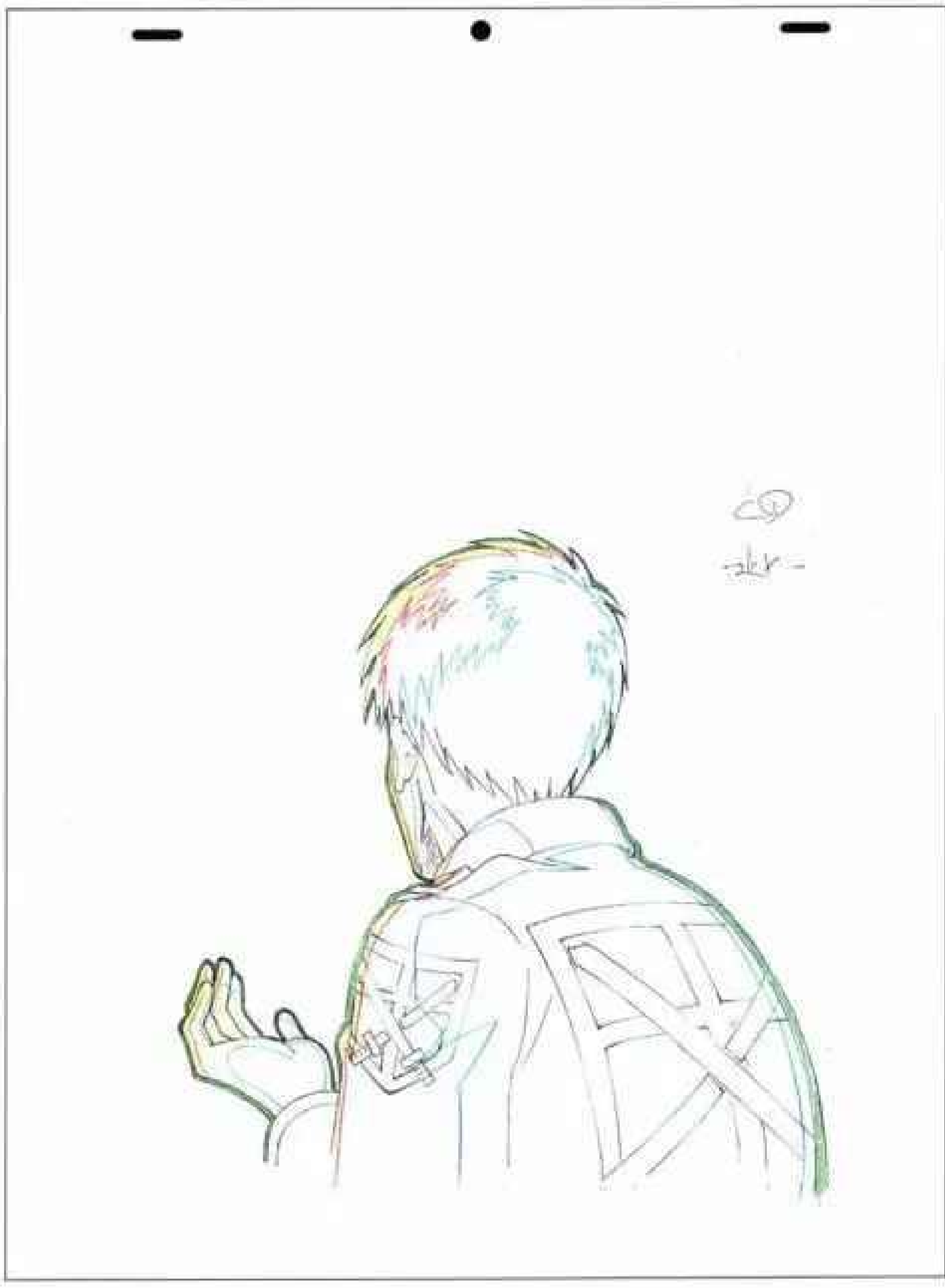




荒木哲郎コメント

これは色んなところで話している、「エルヴィンのおかしな掴み方」のカットですね。14話についた予告では普通の掴み方(原画)になっていて、15話本編であわててこの掴み方(赤い修正。これが原作どおり)に直してもらいました。すべてを原作通りにやっているわけでもありませんが、この絵はエルヴィンの「人との距離の詰め方の常識のなさ」が出ている気がして、荒木のお気に入りだったのです。なお、BDの予告には修正前のカットも残してあります。



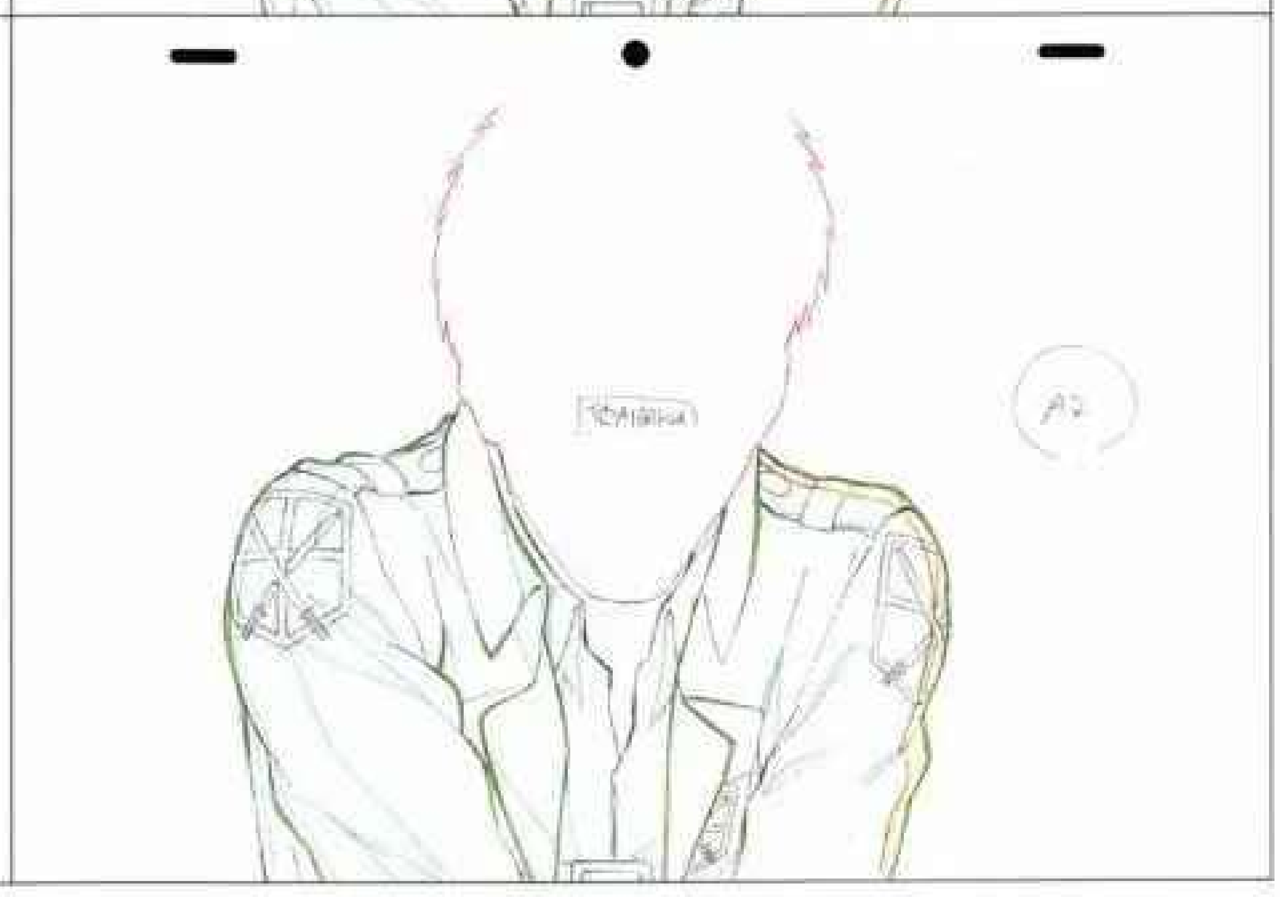


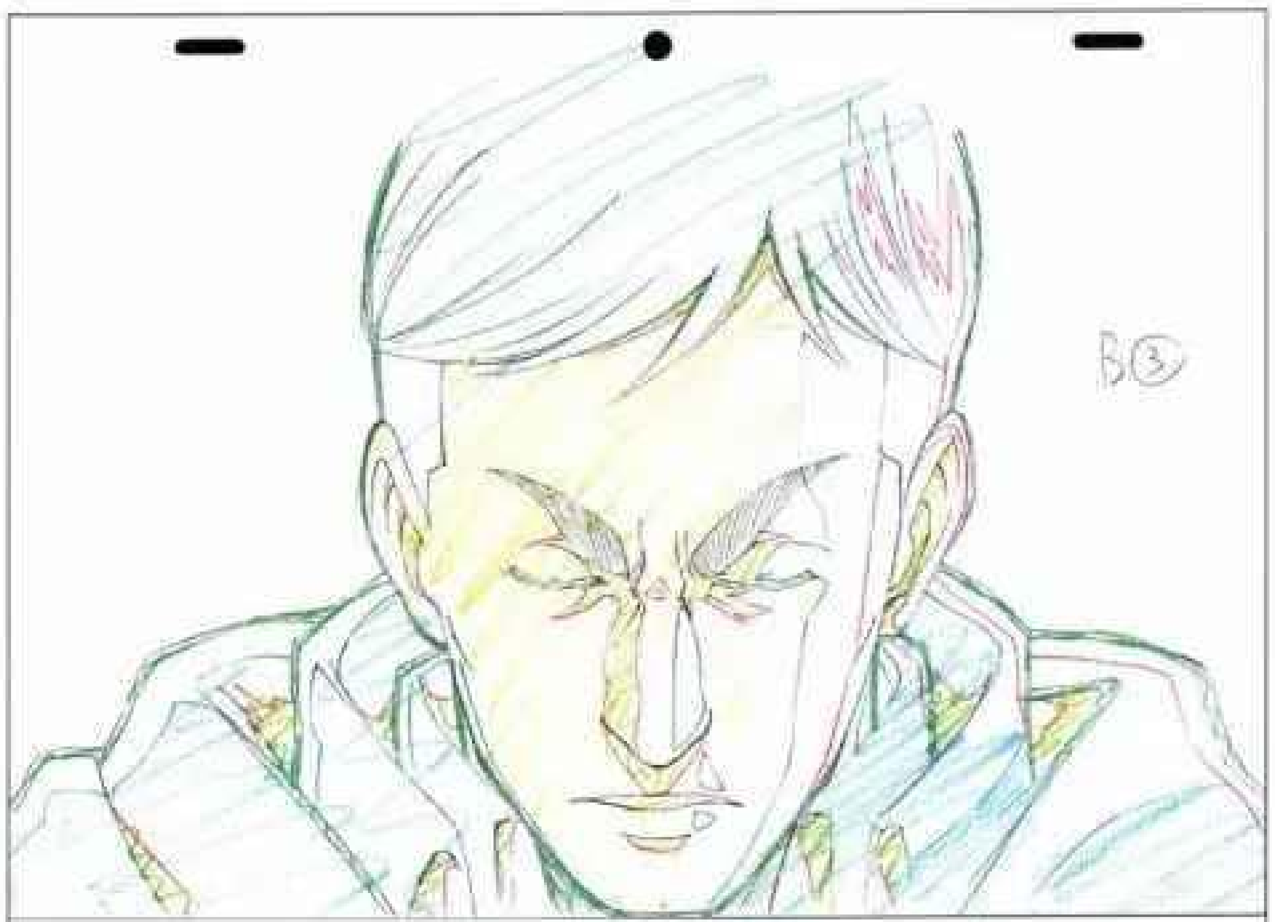


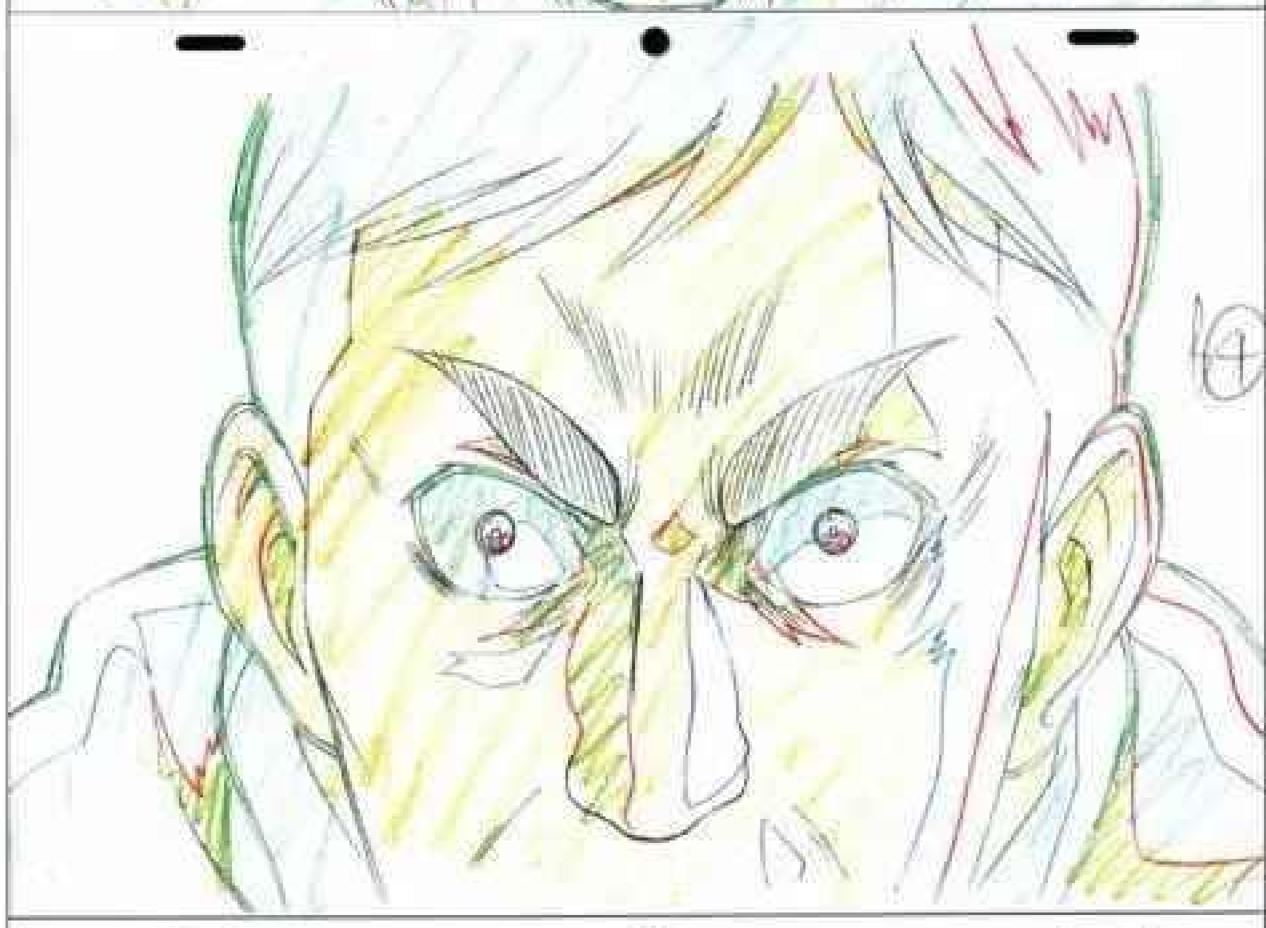


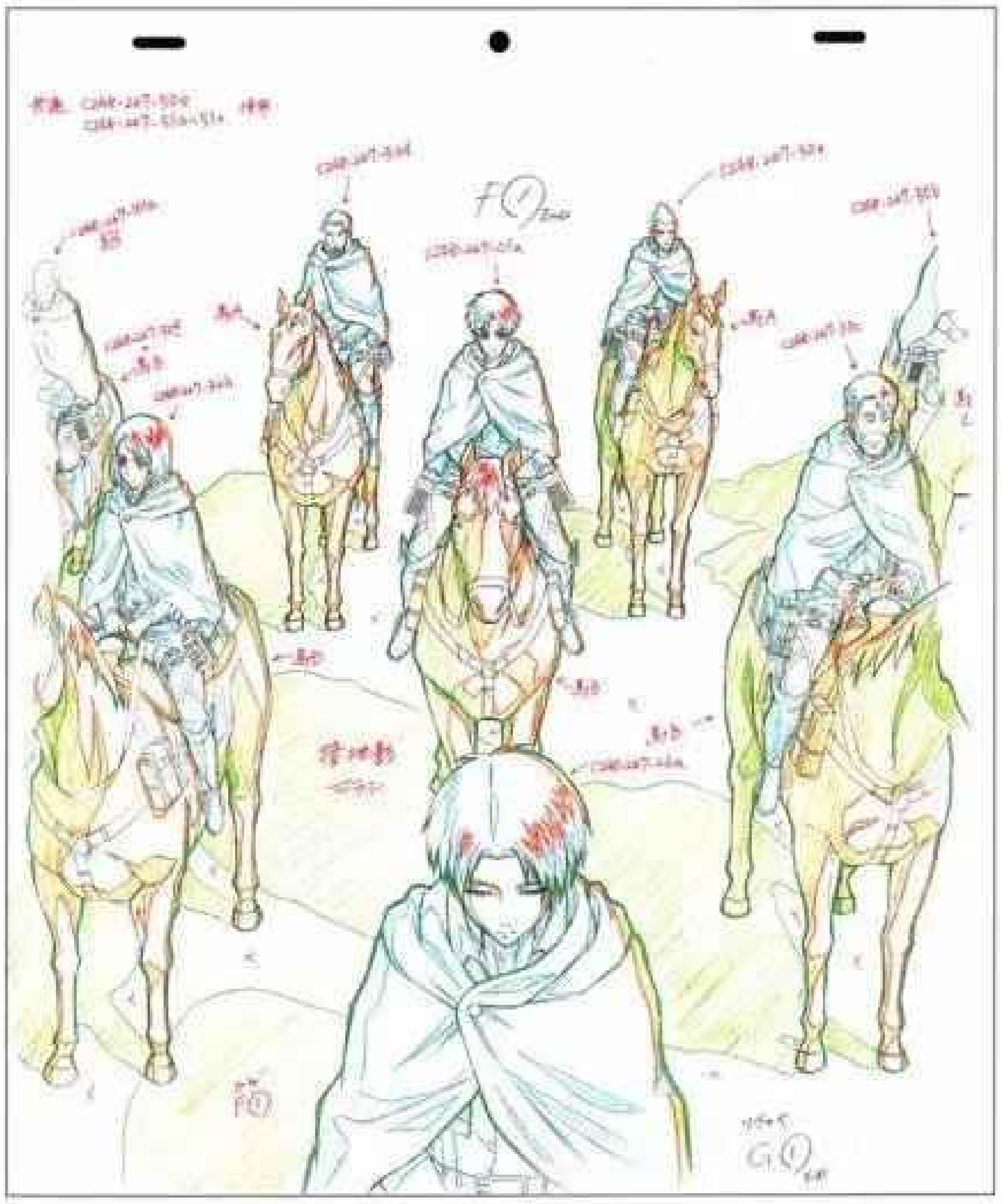


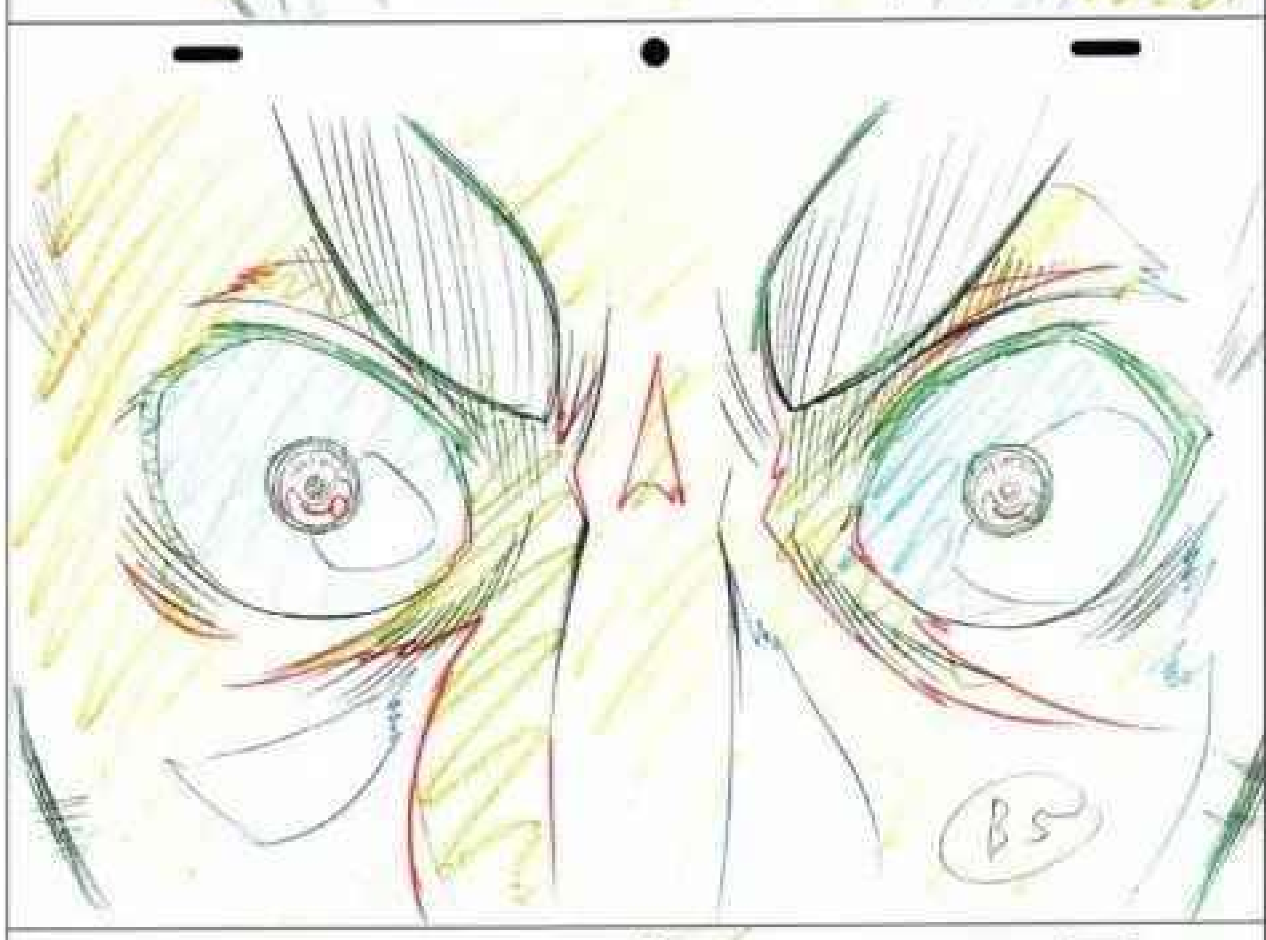





B③



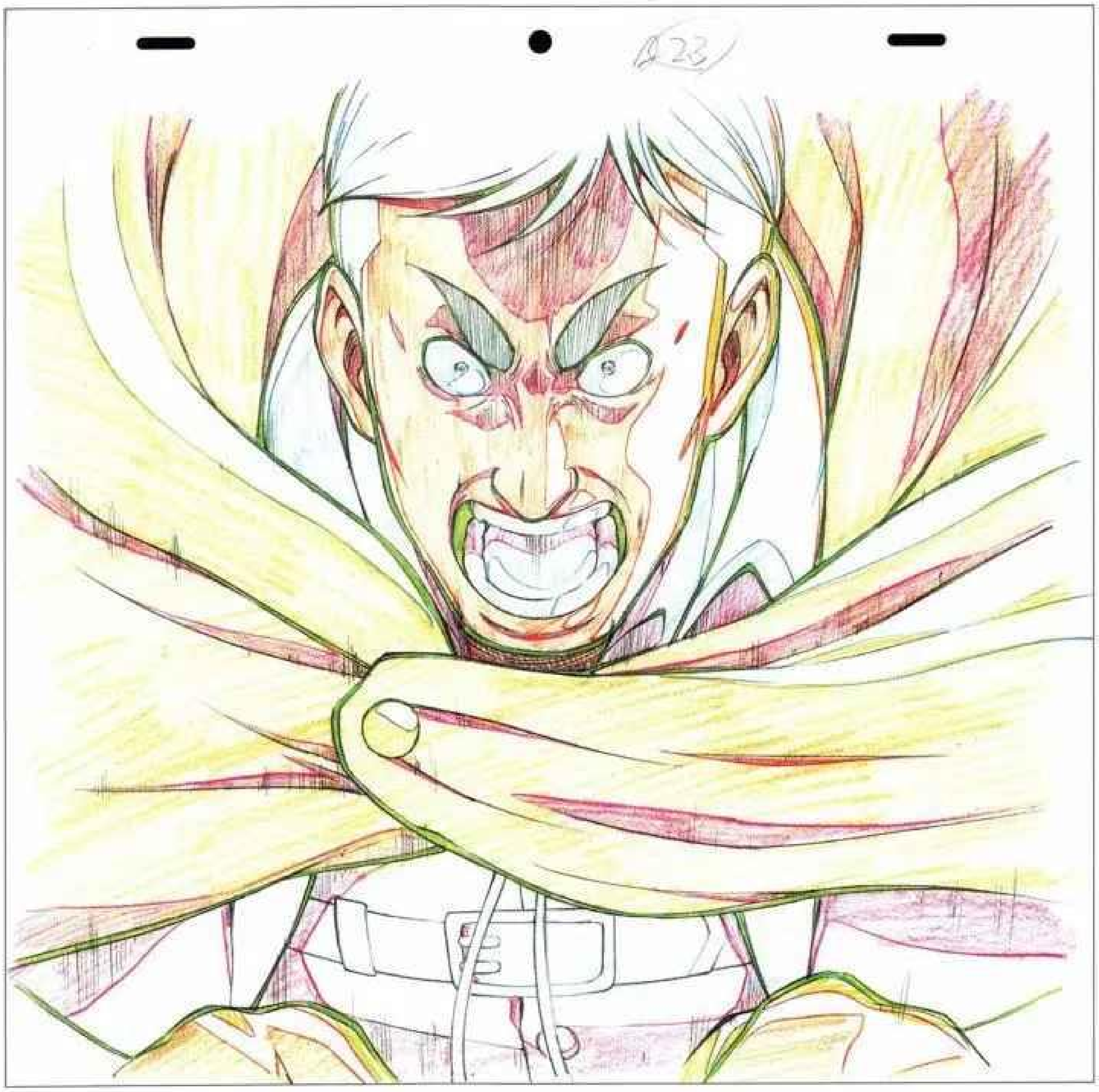

F①
G①


B5


B①

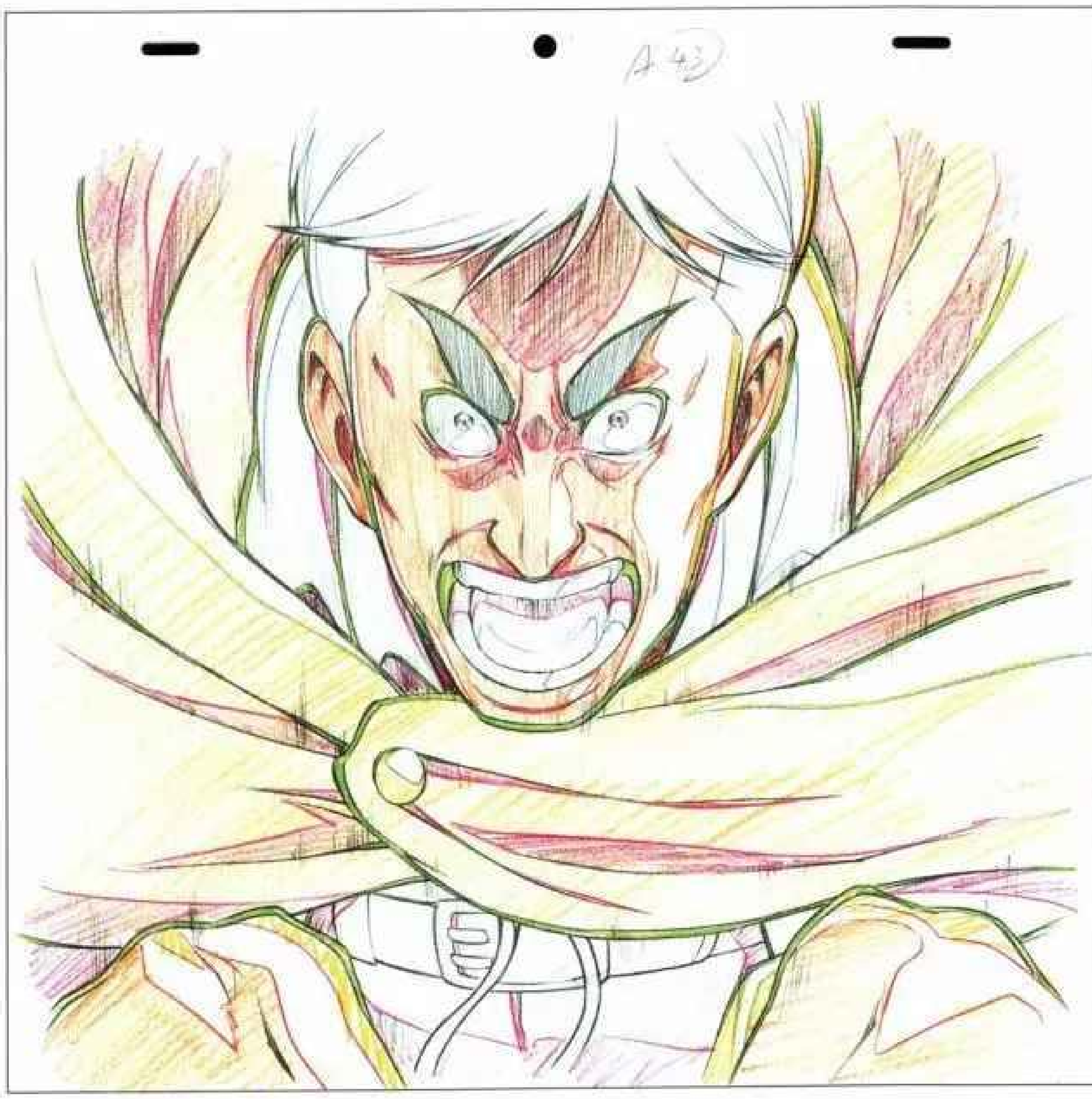






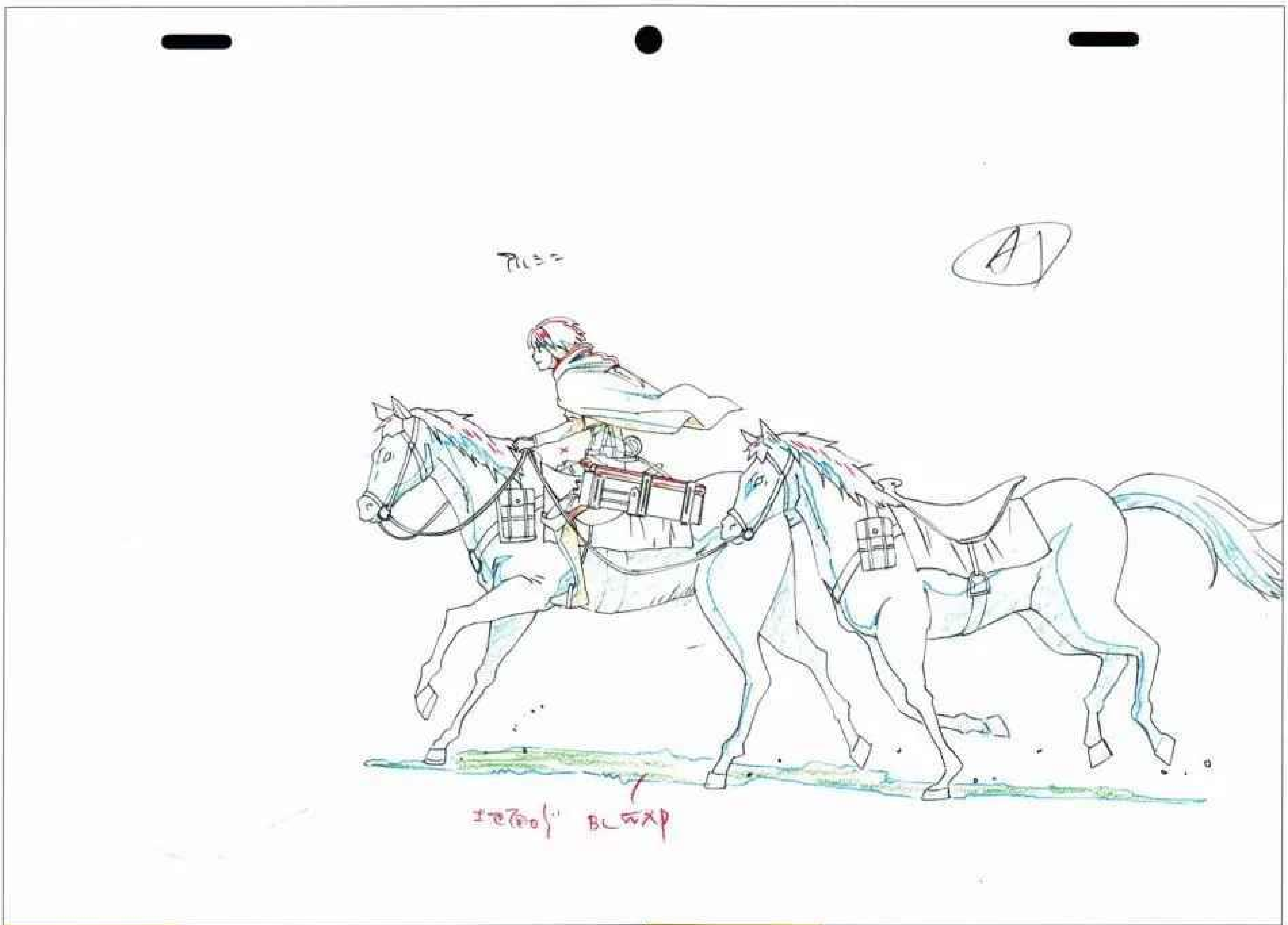
荒木哲郎コメント

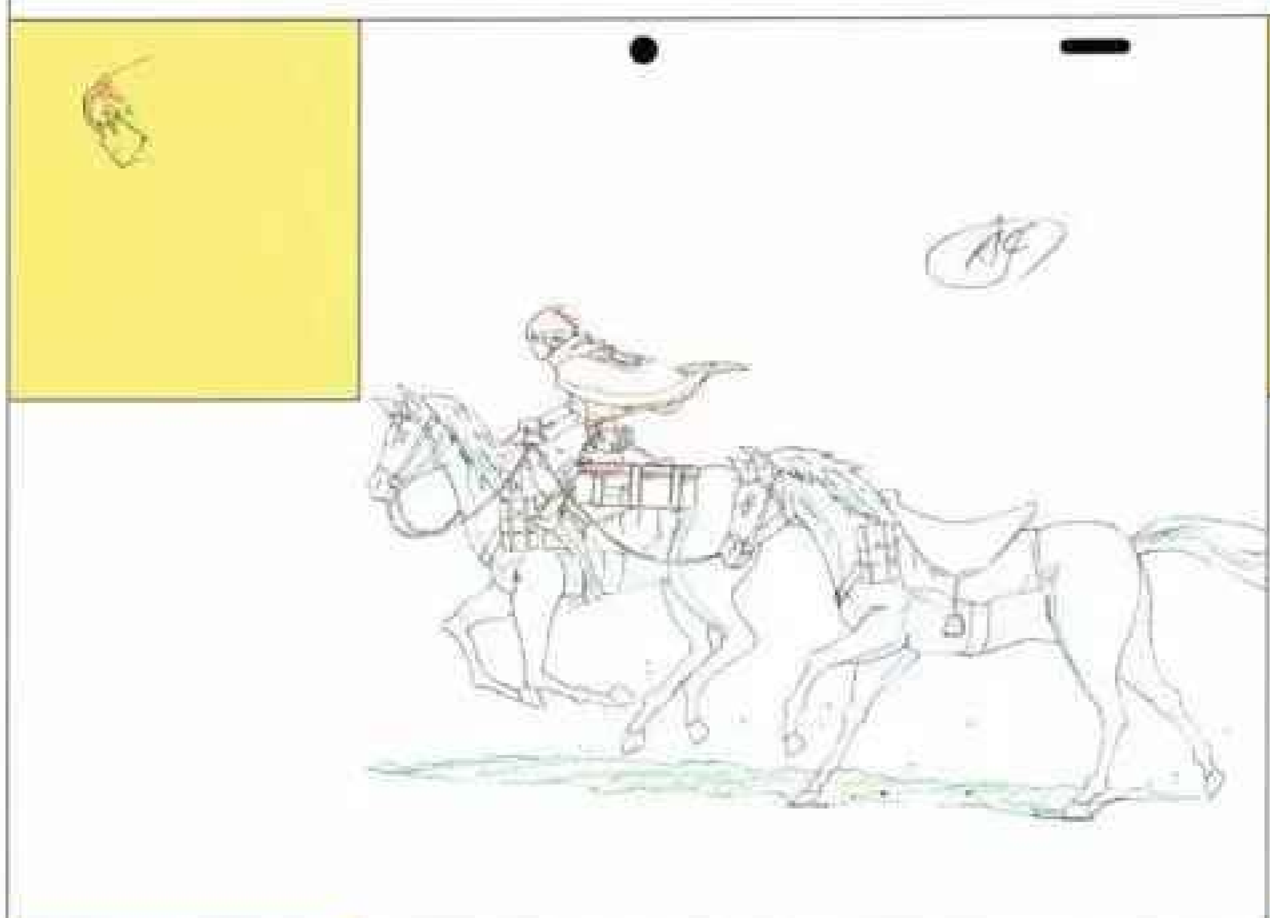
エルヴィンの怖すぎる顔。コンテはここまでの顔ではなかったのですが、菊池聡延さんのやりすぎに、総作監の門脇聡さんがさらに乗っけて、結果ものすごい顔になりました。これが面白かったので、その後の話数でも「やりすぎる」のが恒例になりました。

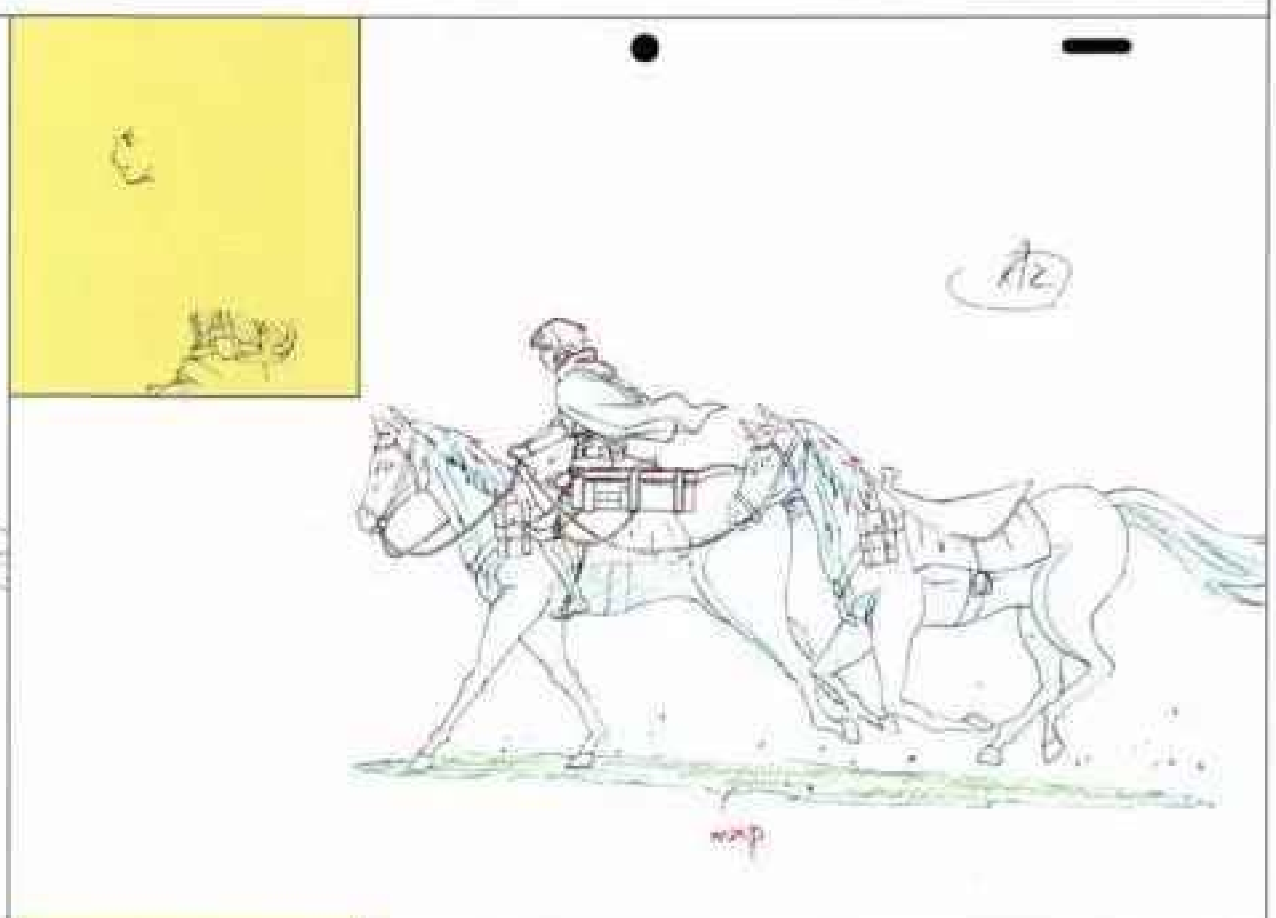


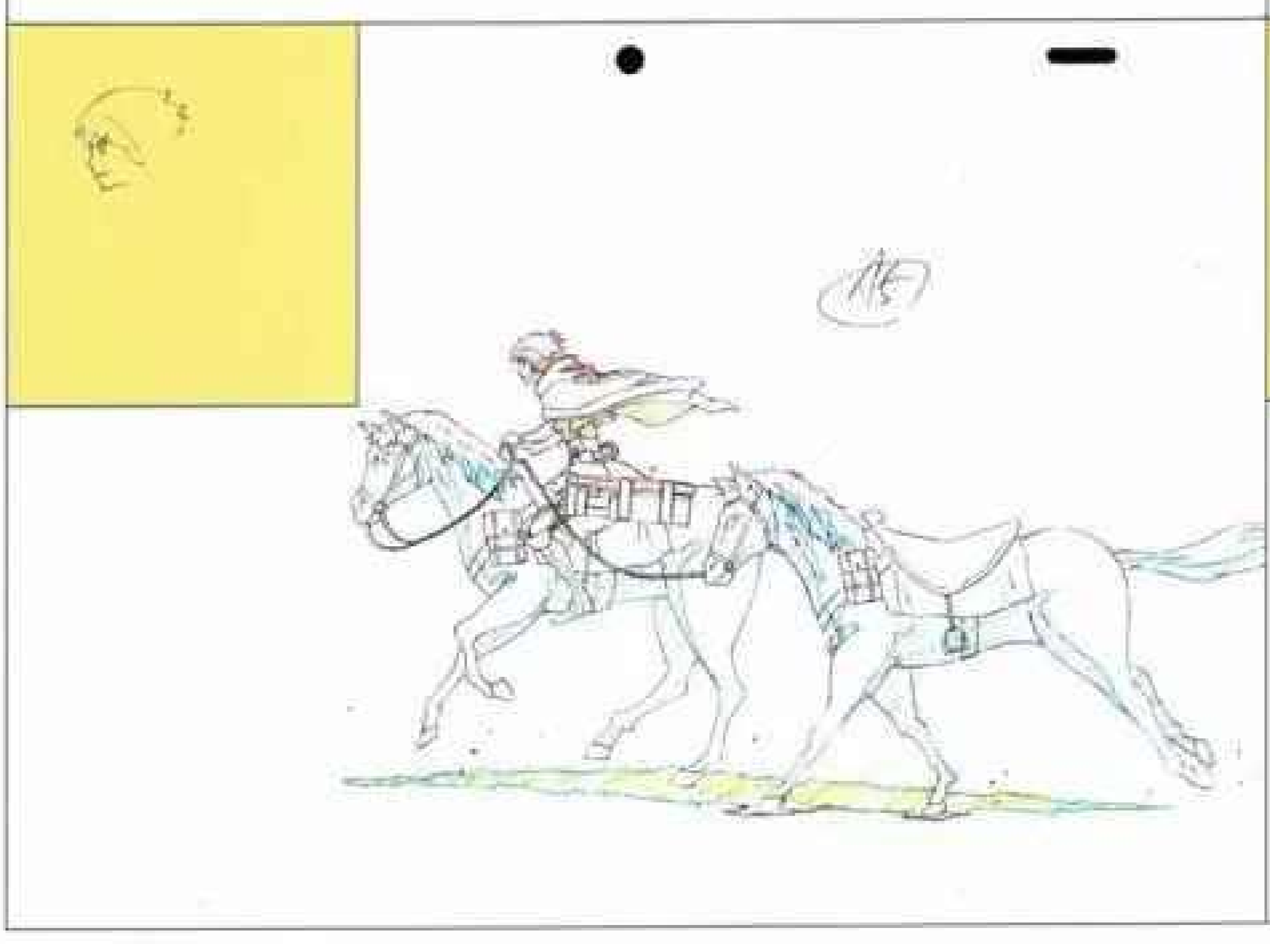


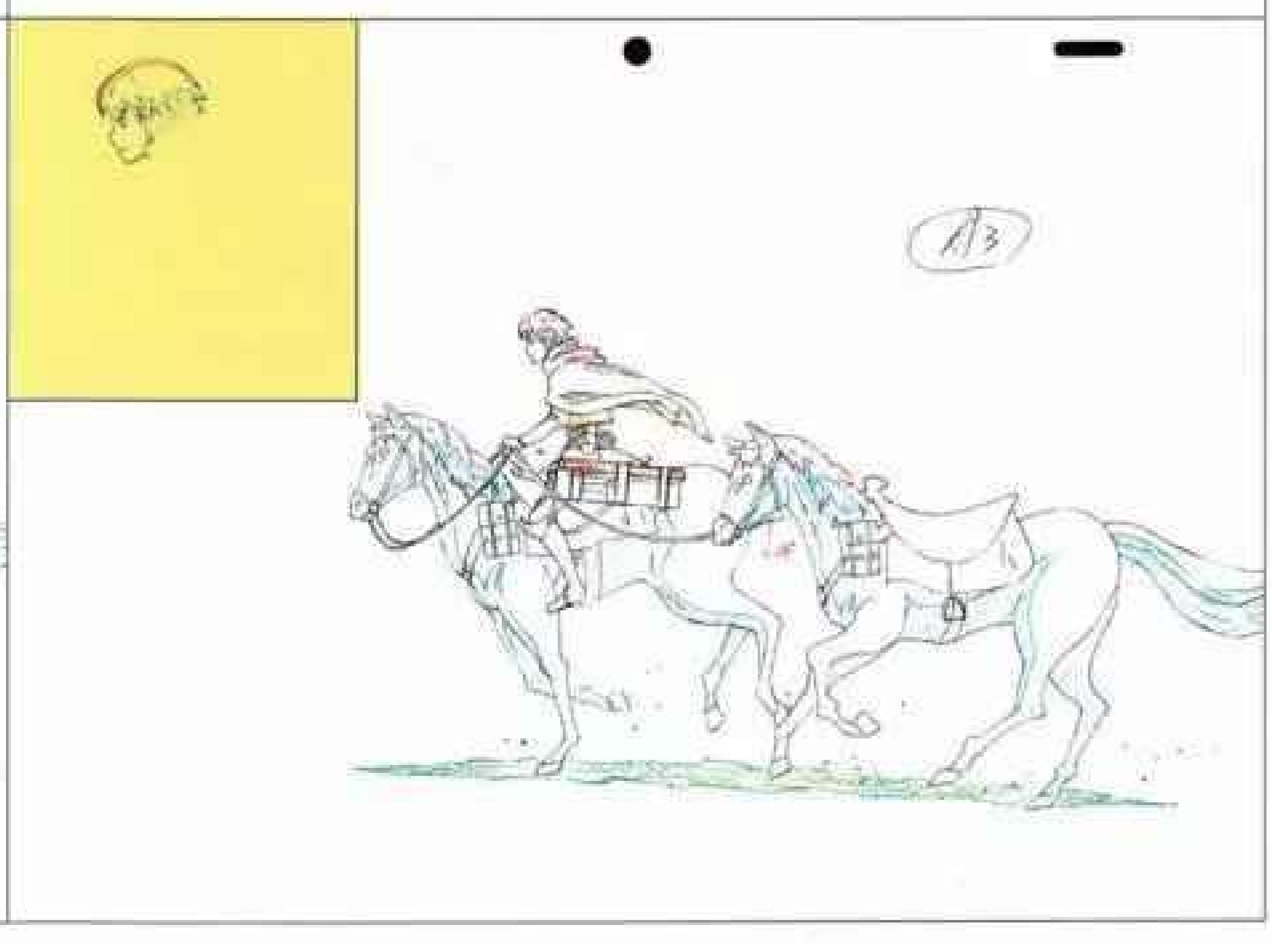


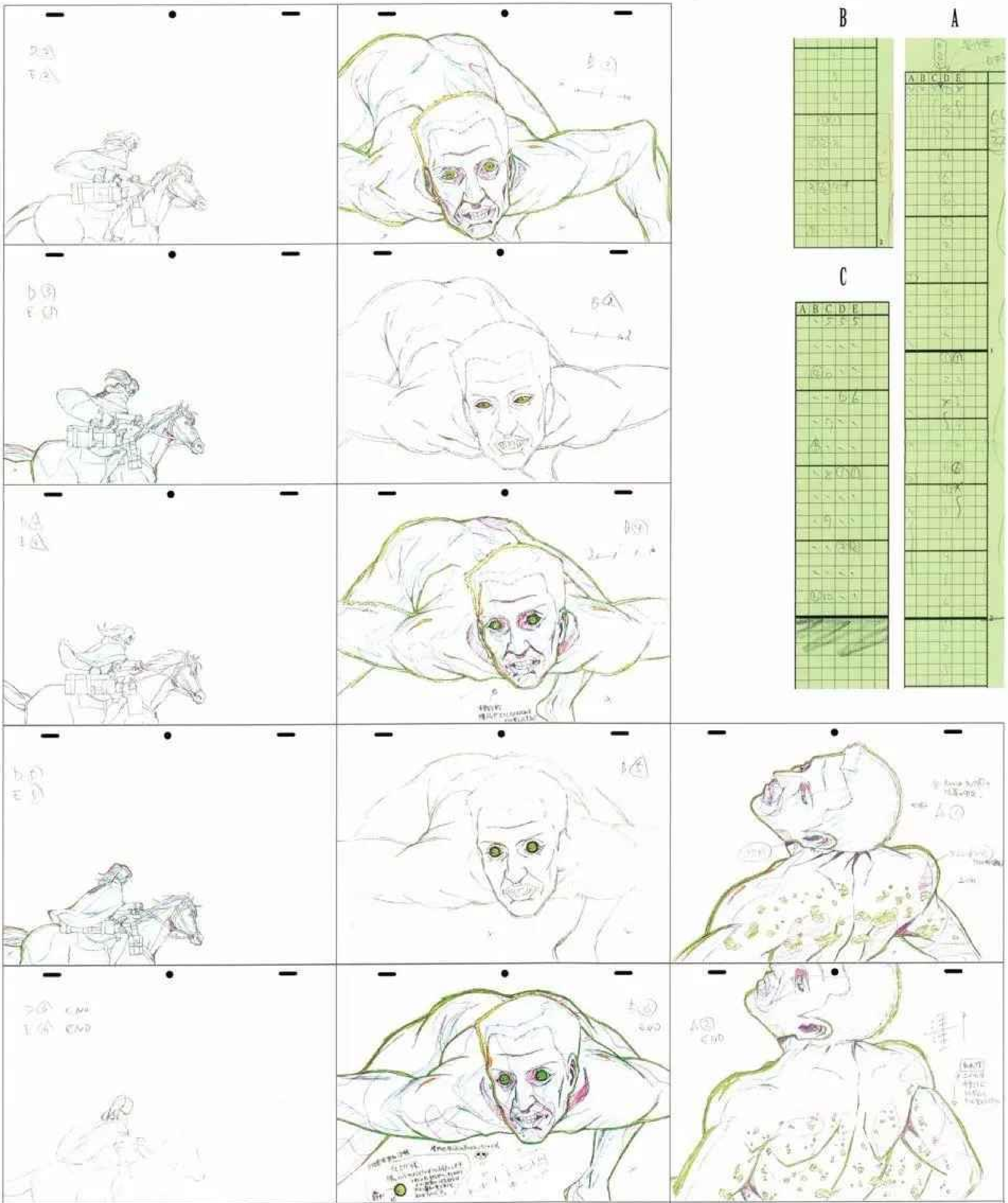

アルミン
A1




A2



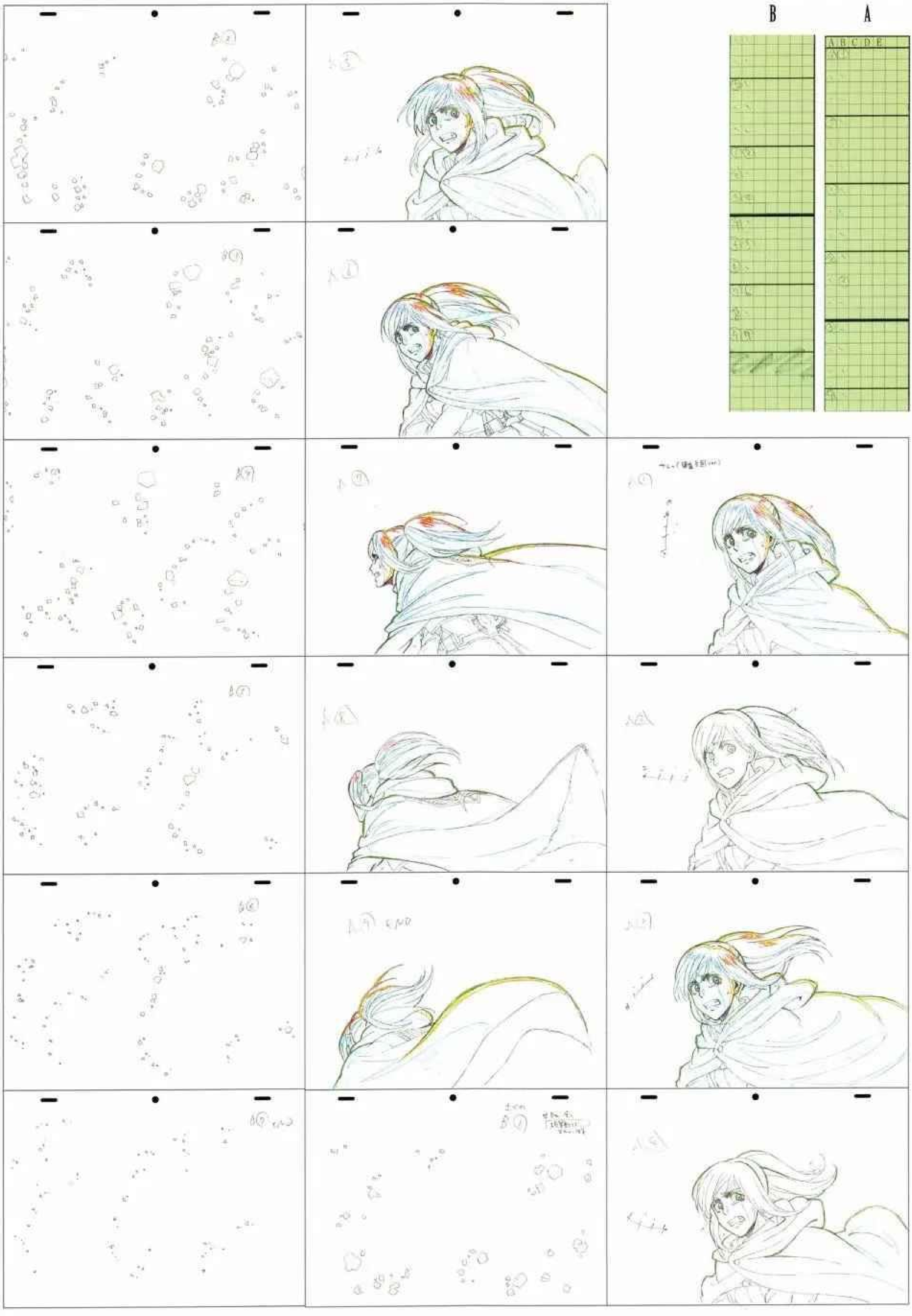

A3

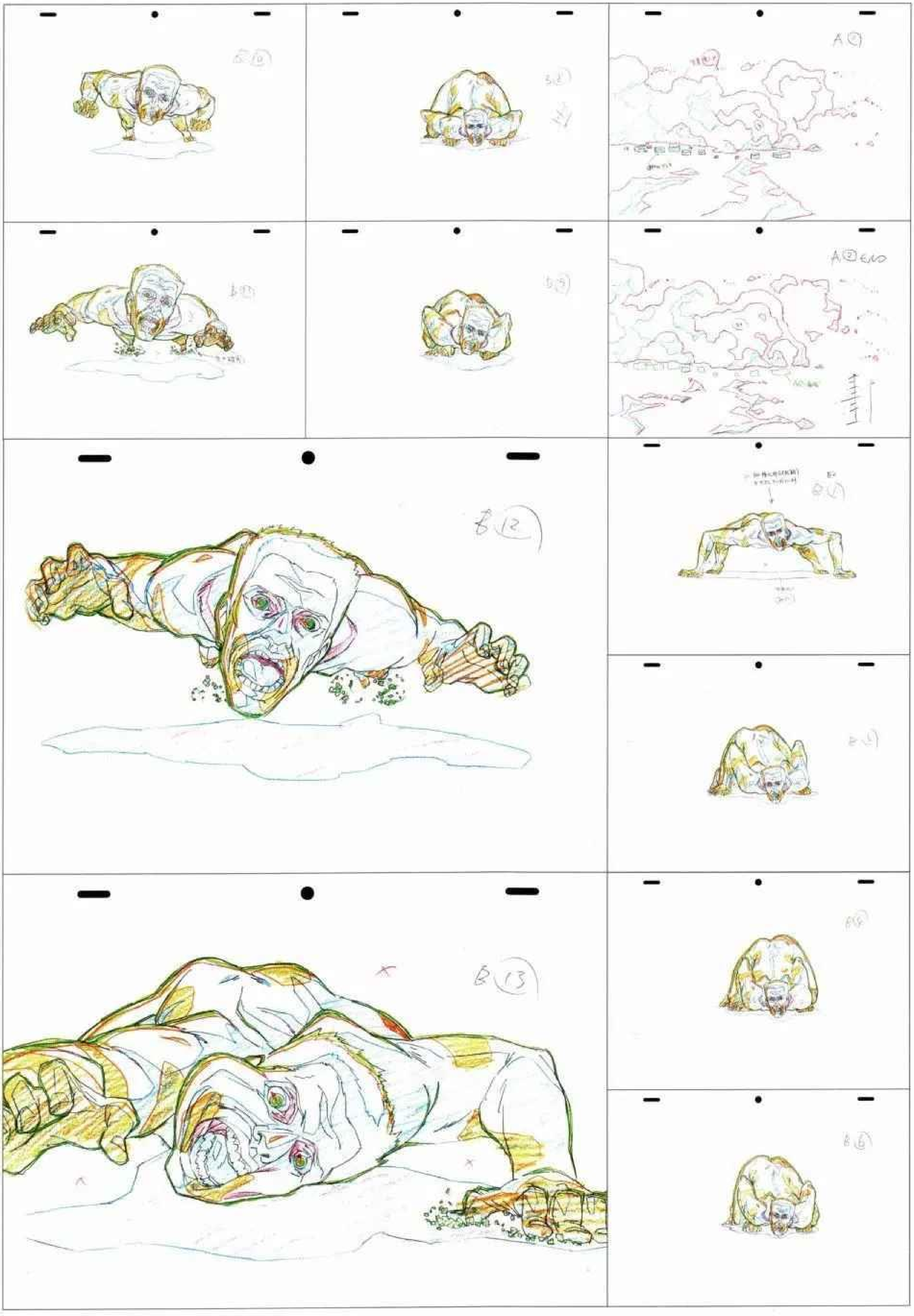


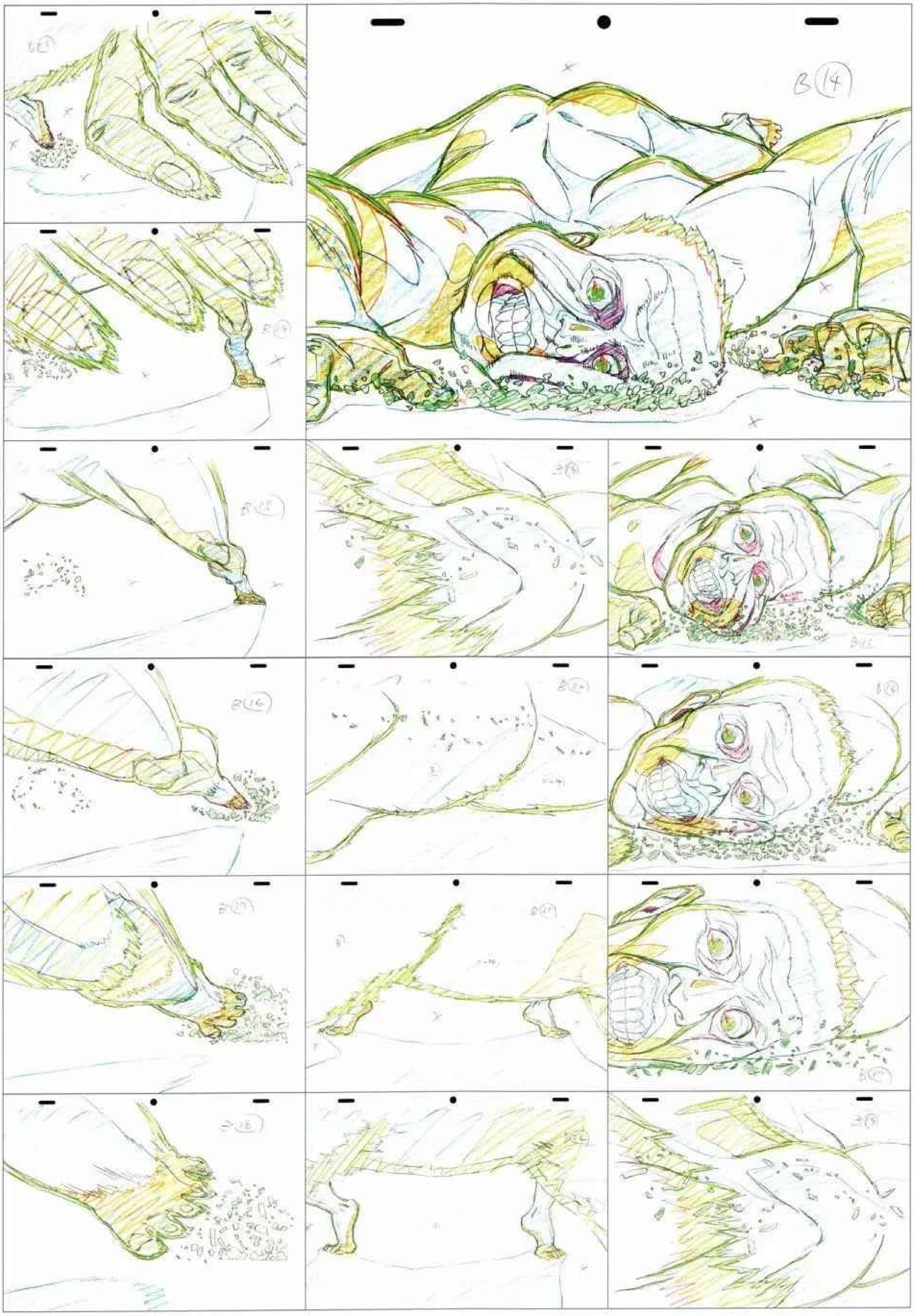


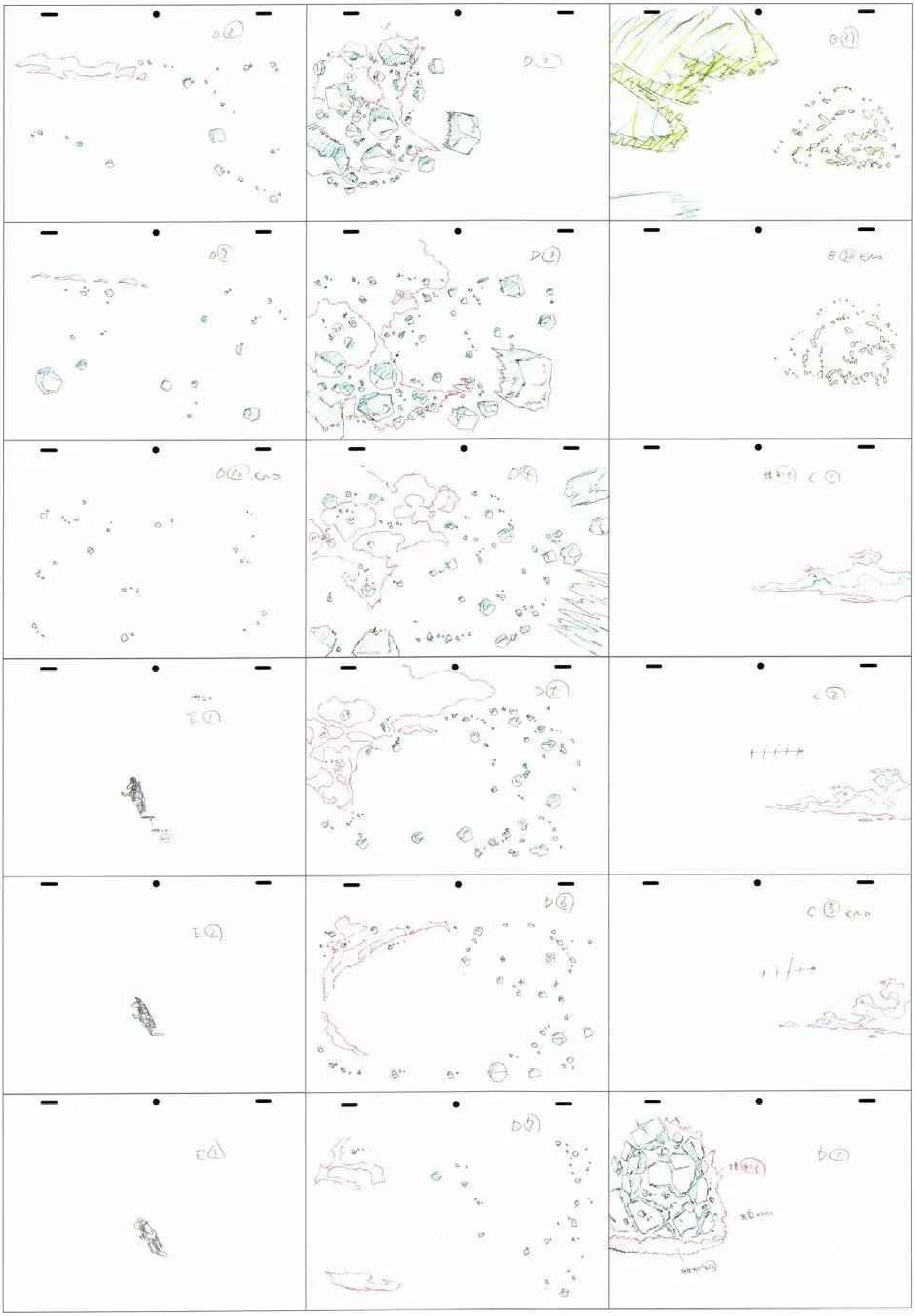
肥塚正史コメント

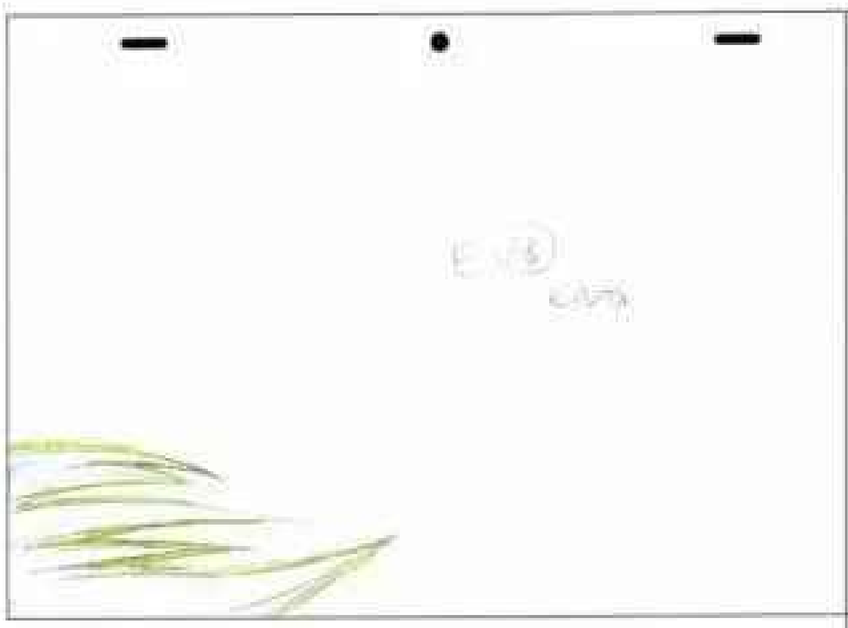
この一連のシーンは今井さんによる原画です。巨人の動き、サシャの感情、馬の動きとやらなくてはならないことがとても多いシーンでしたが、一切妥協することなく描き切ってくれました。全カット掲載できないのが残念でなりません。

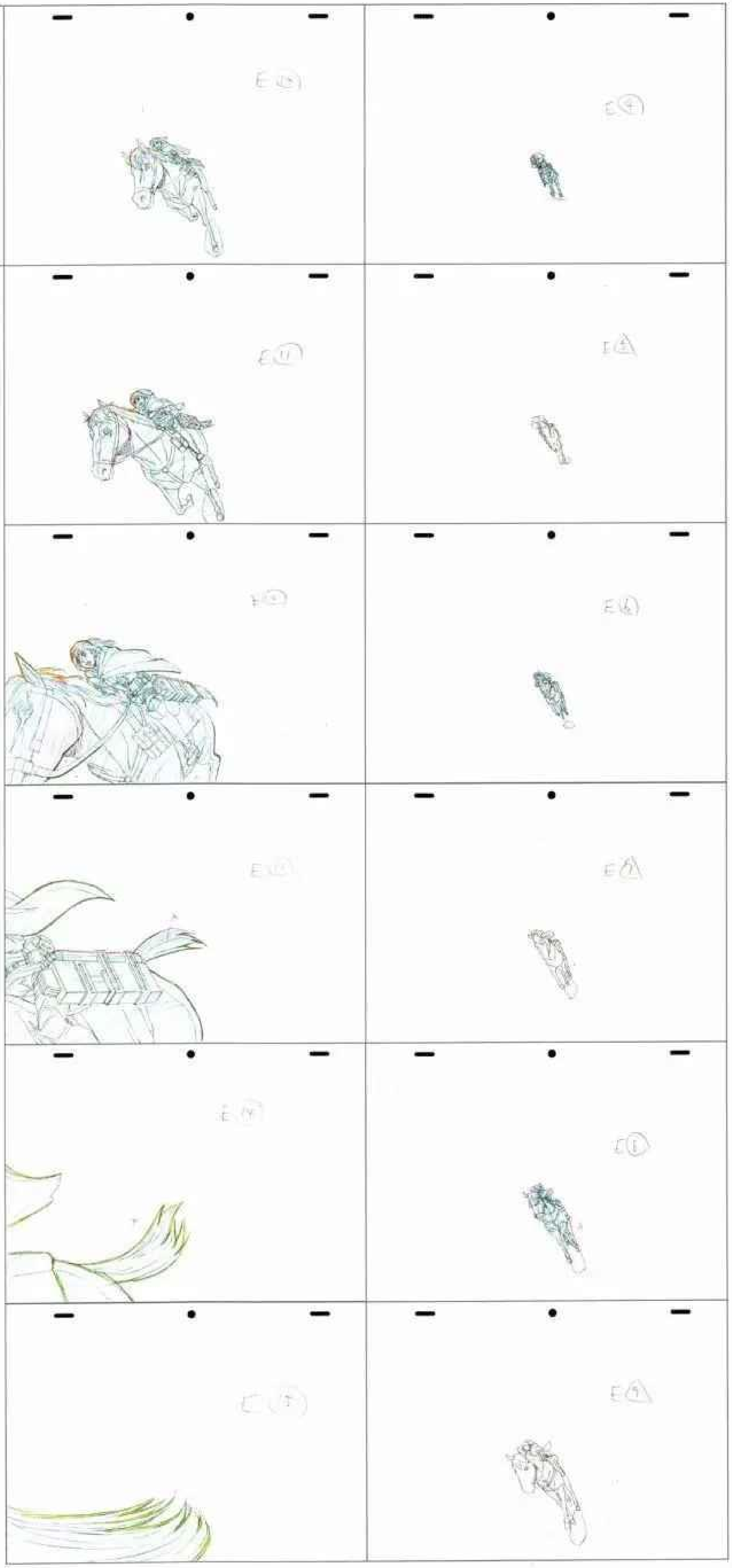

B
A
A B C D E


B⑫
B⑬

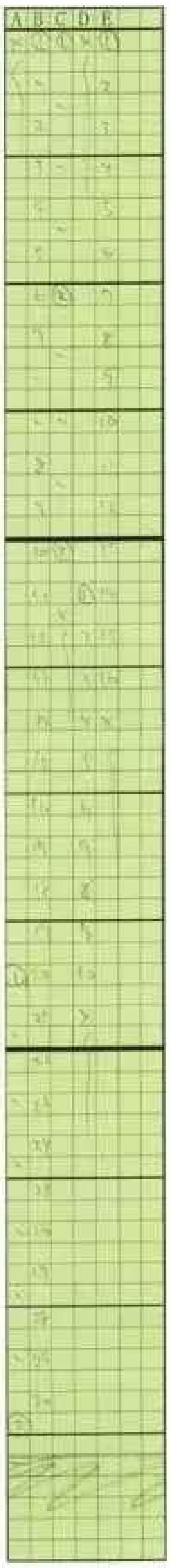

B(14)

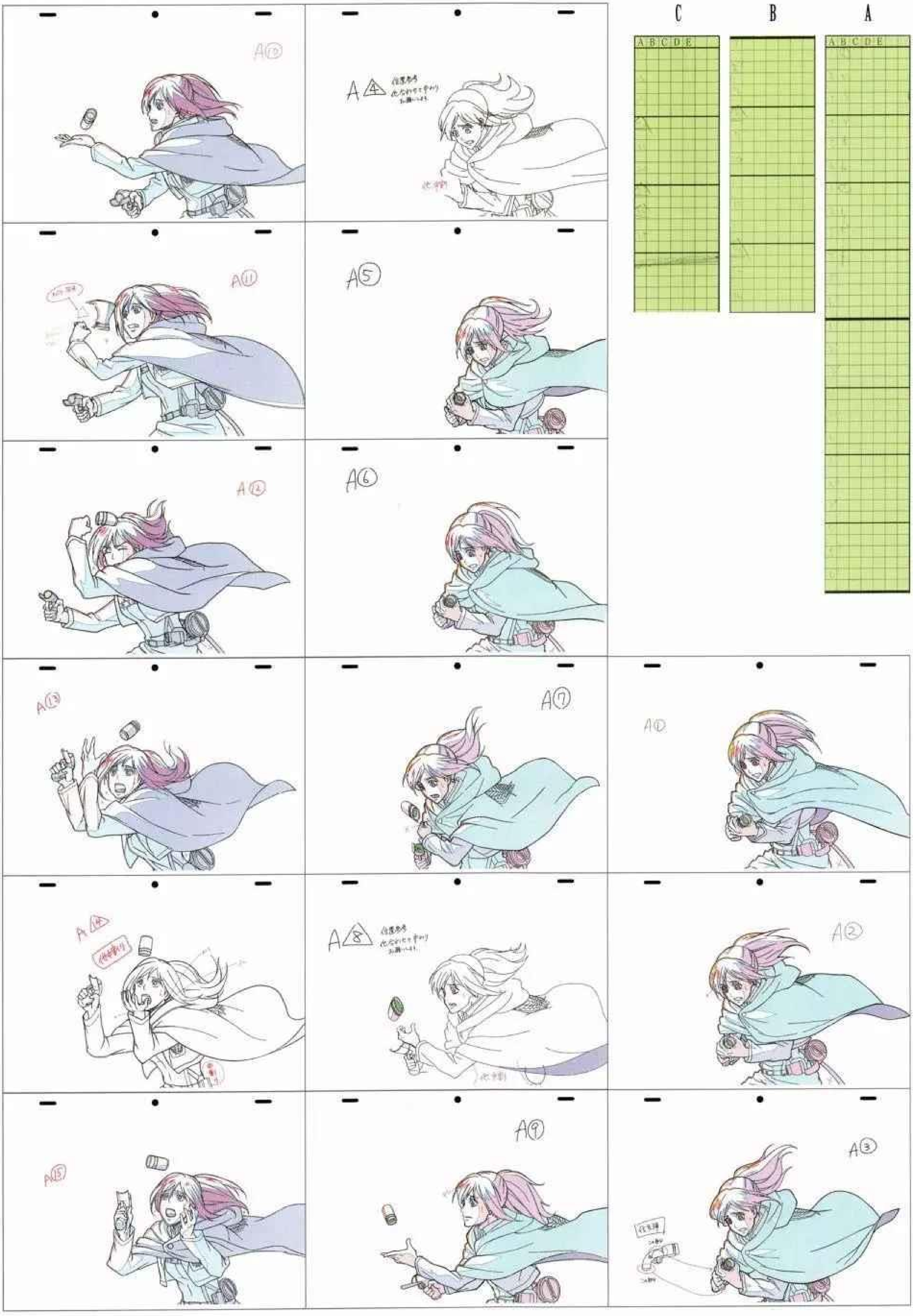


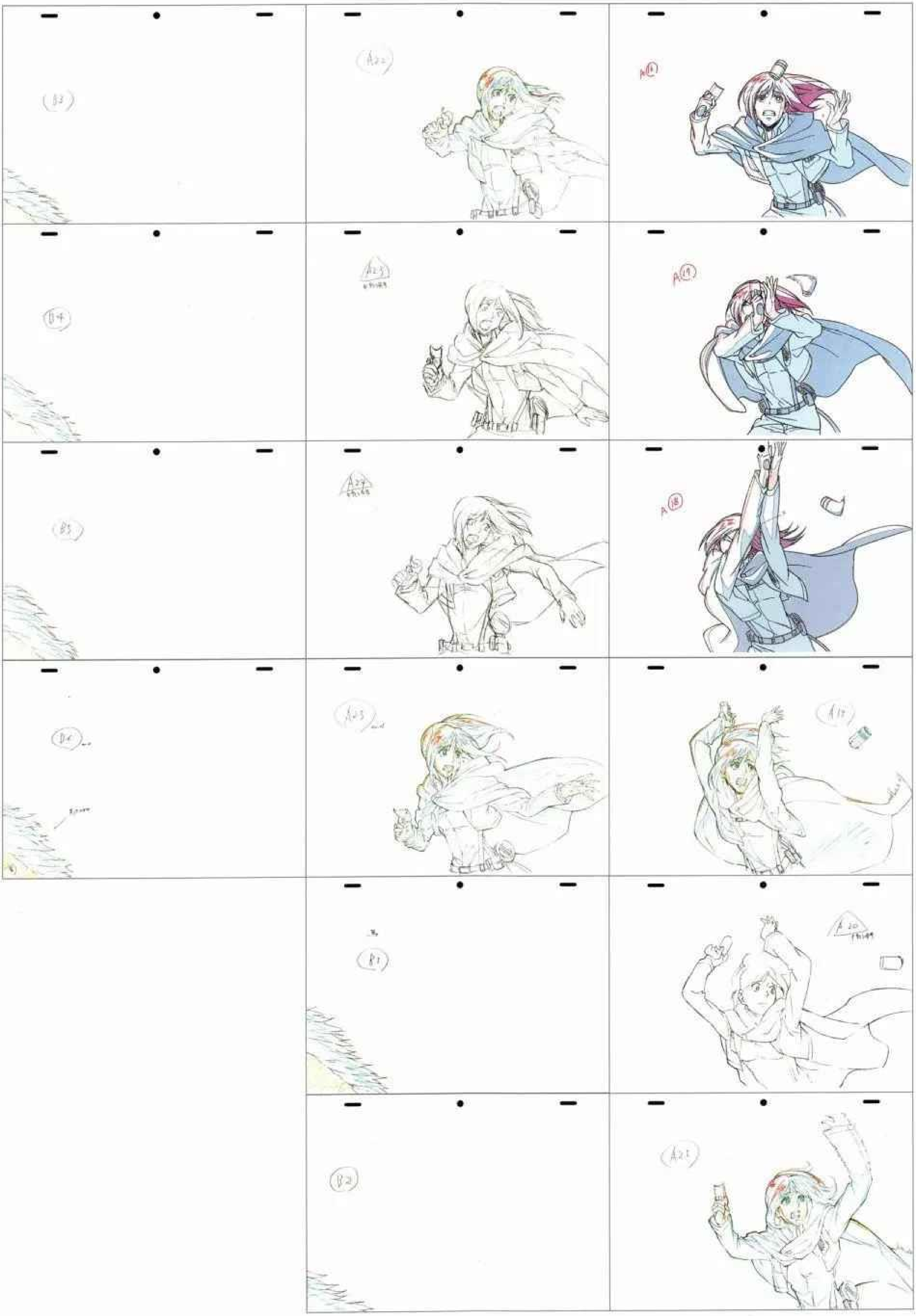


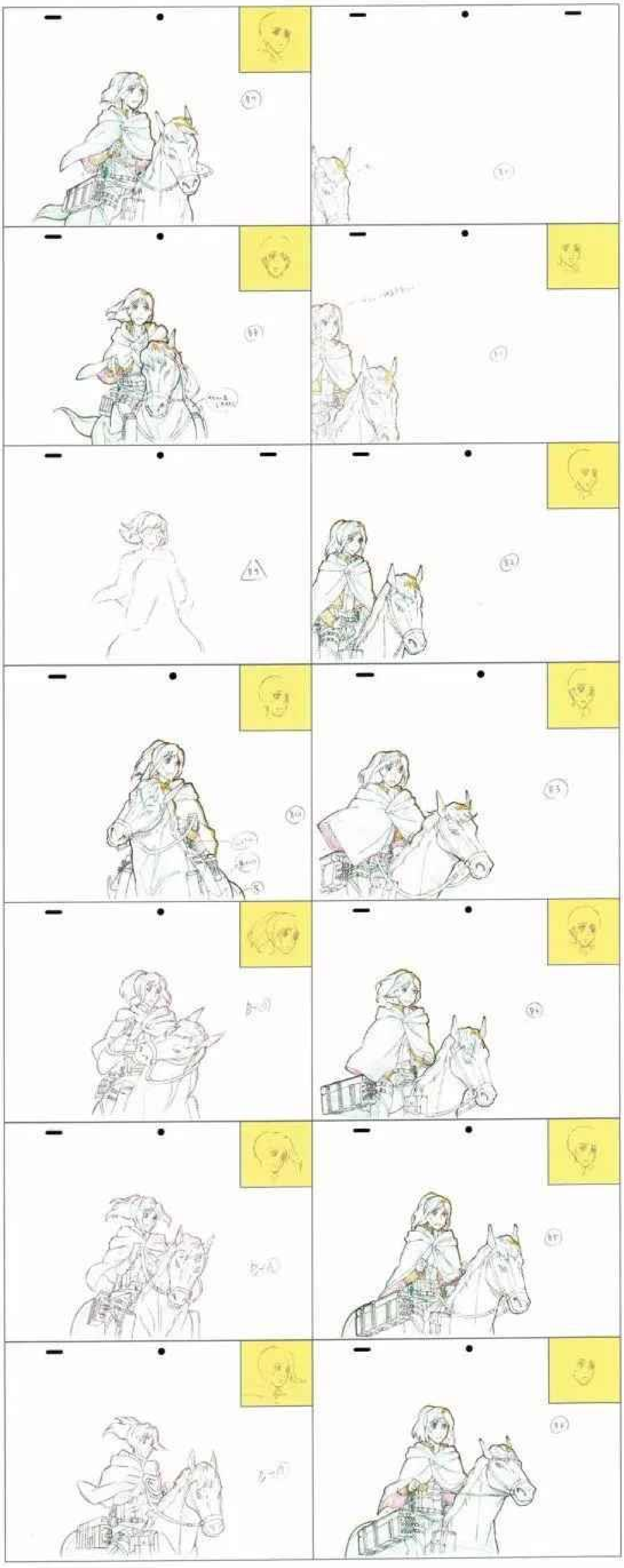


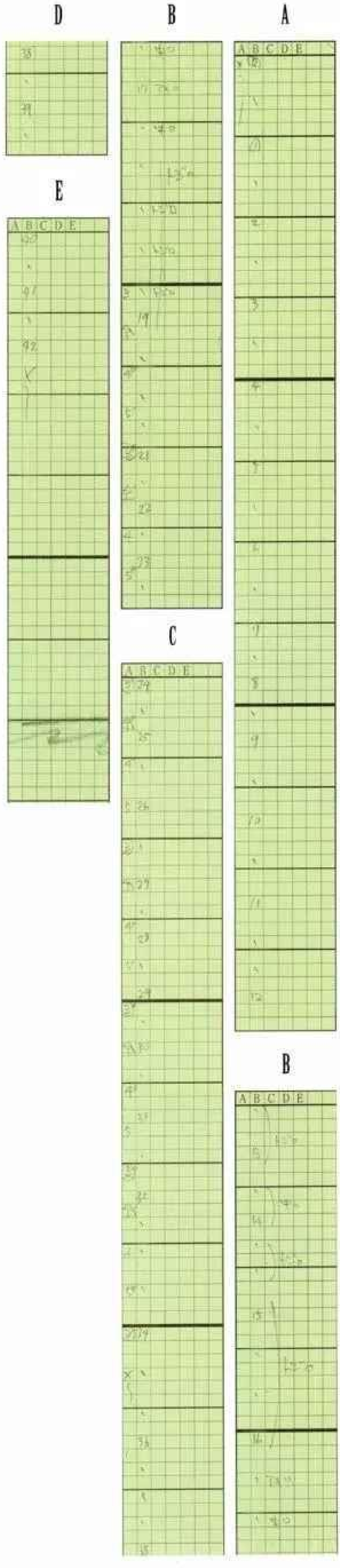
A

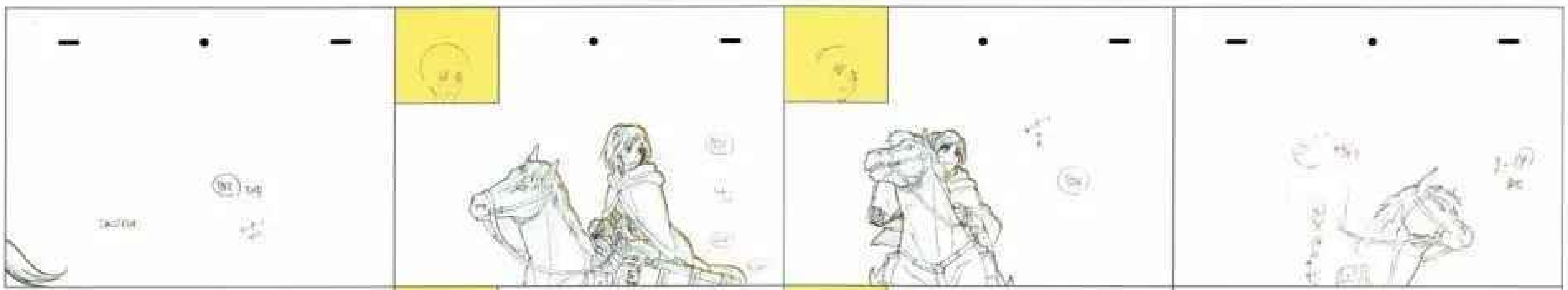


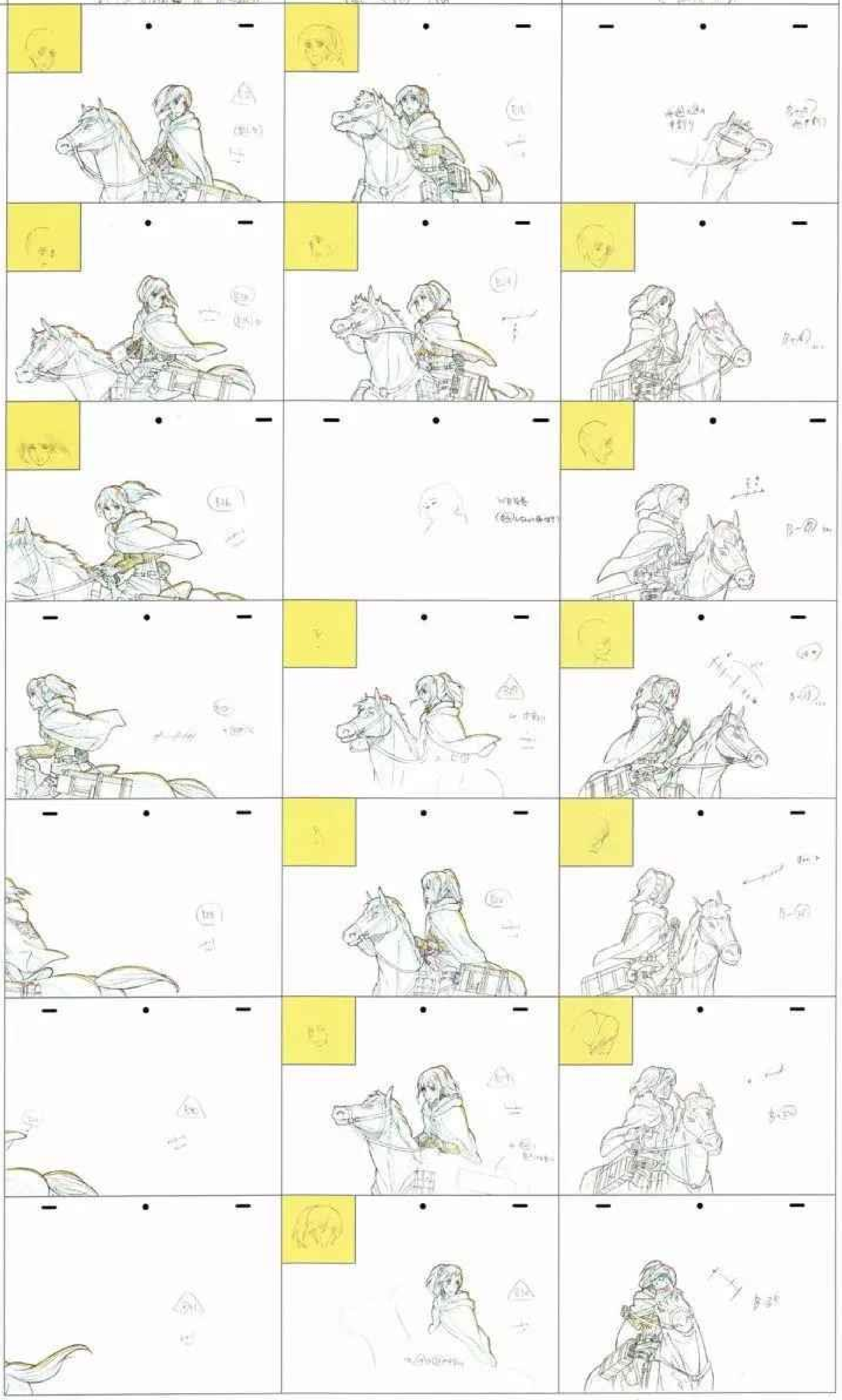

C
B
A
A⑩
A④
A⑪
A⑤
A⑫
A⑥
A⑬
A⑦
A①
A⑭
A⑧
A②
A⑮
A⑨
A③






D
B
A
E
C
B



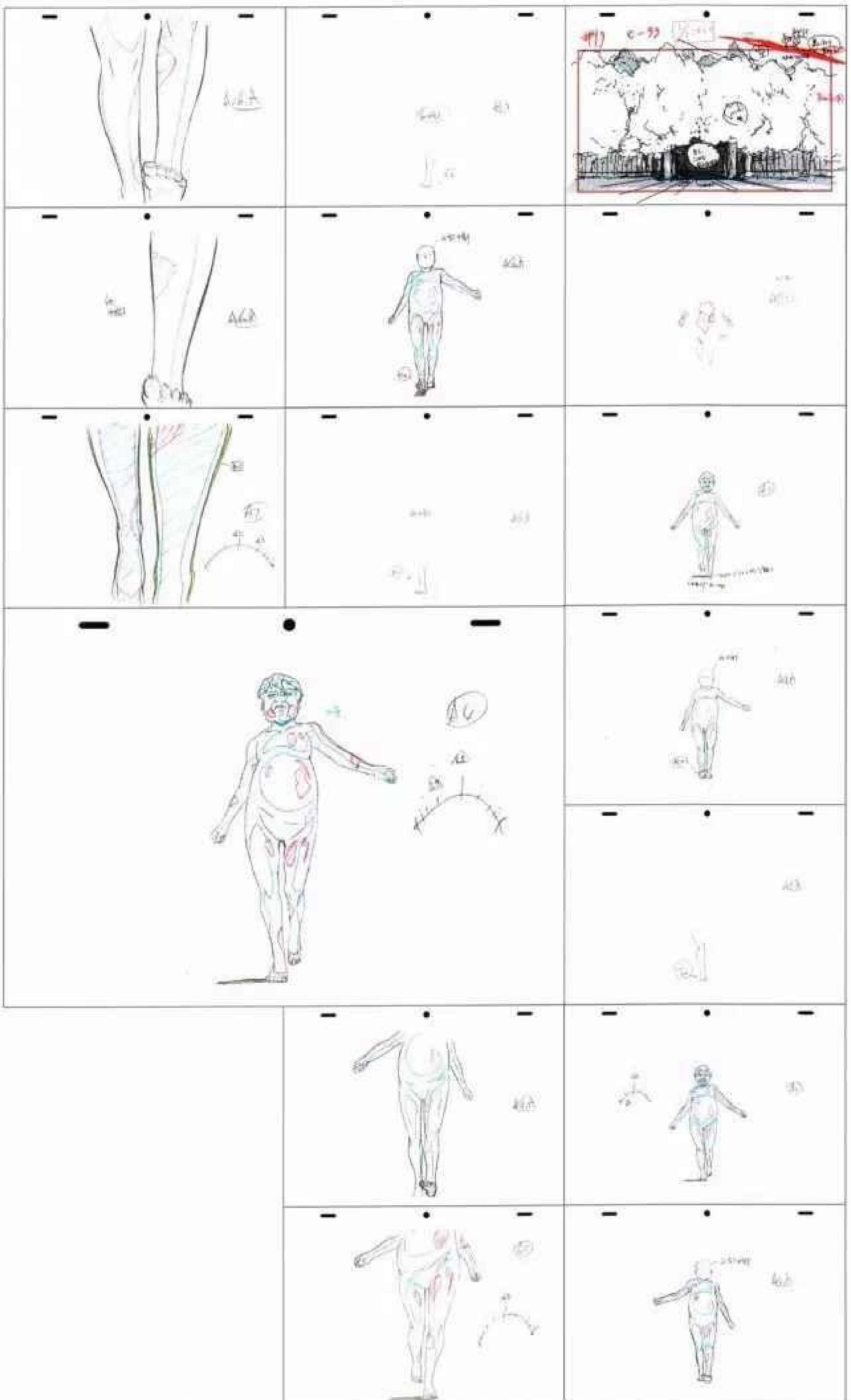


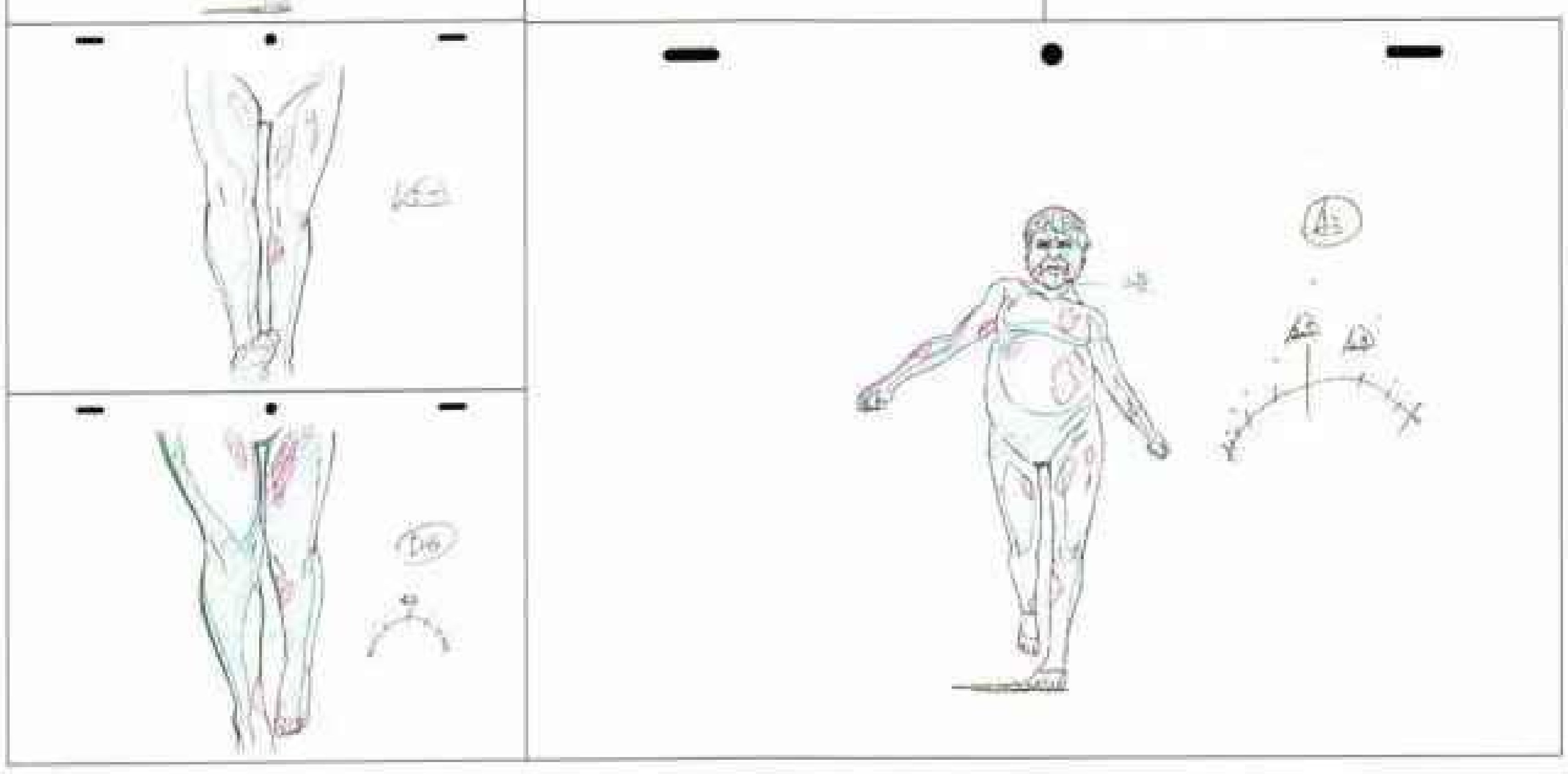
荒木哲郎コメント

このカットとかすごいですよねー。「ぜったいにテレビ作品じゃない」と思いました。この動きを作ったのはどなた？肥塚さんお願いします。

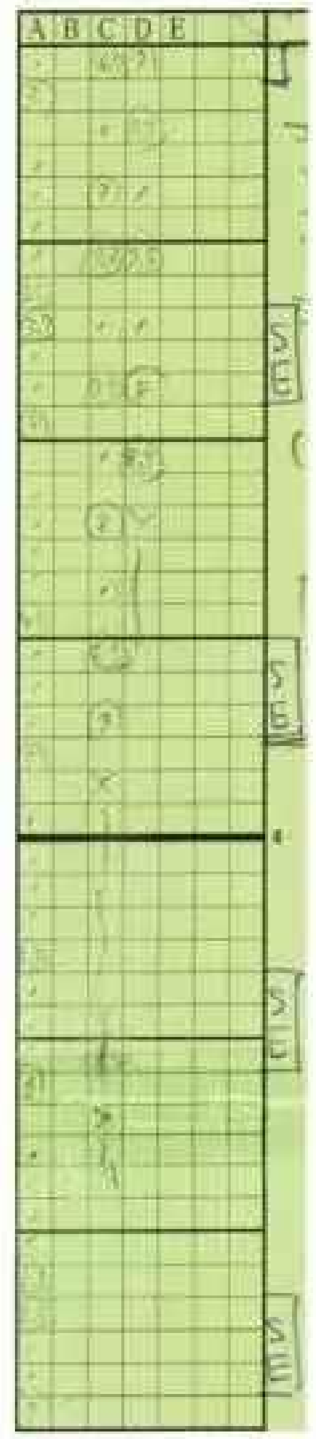
肥塚正史コメント

はい、お答えします（笑）このカットは小柳達也さんにラフ（原画）を描いていただき、作画監督を山田さん、原画を3人の方々に分業して作業していただきました。本当に時間がなかったので、皆で完成させたという印象のカットです。因みに小柳さんは13話のイアン殉職シーンも担当してくださっています。本当に素晴らしい仕事をしてくださいました。

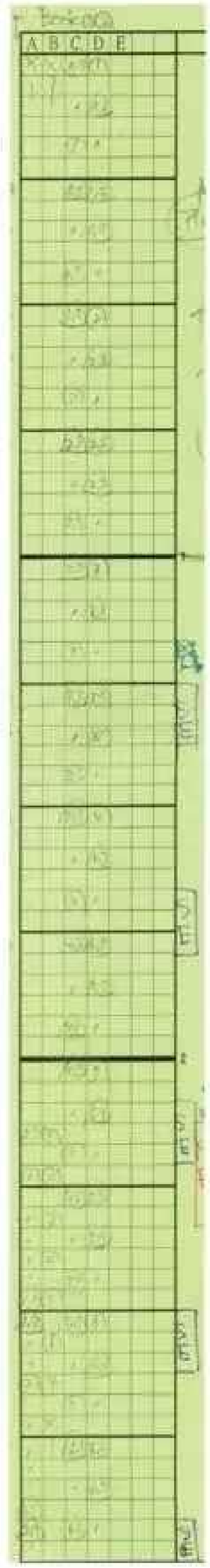


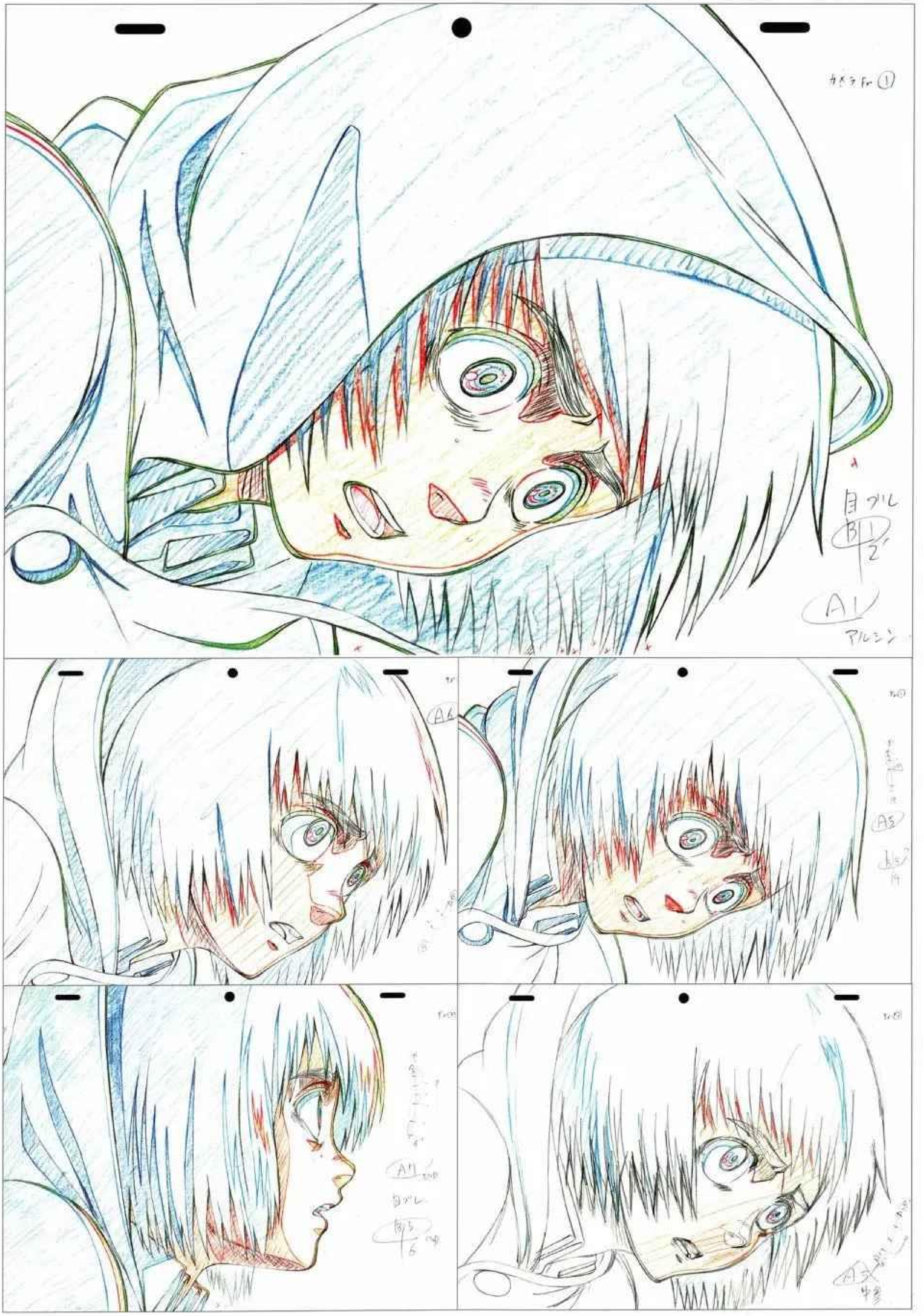


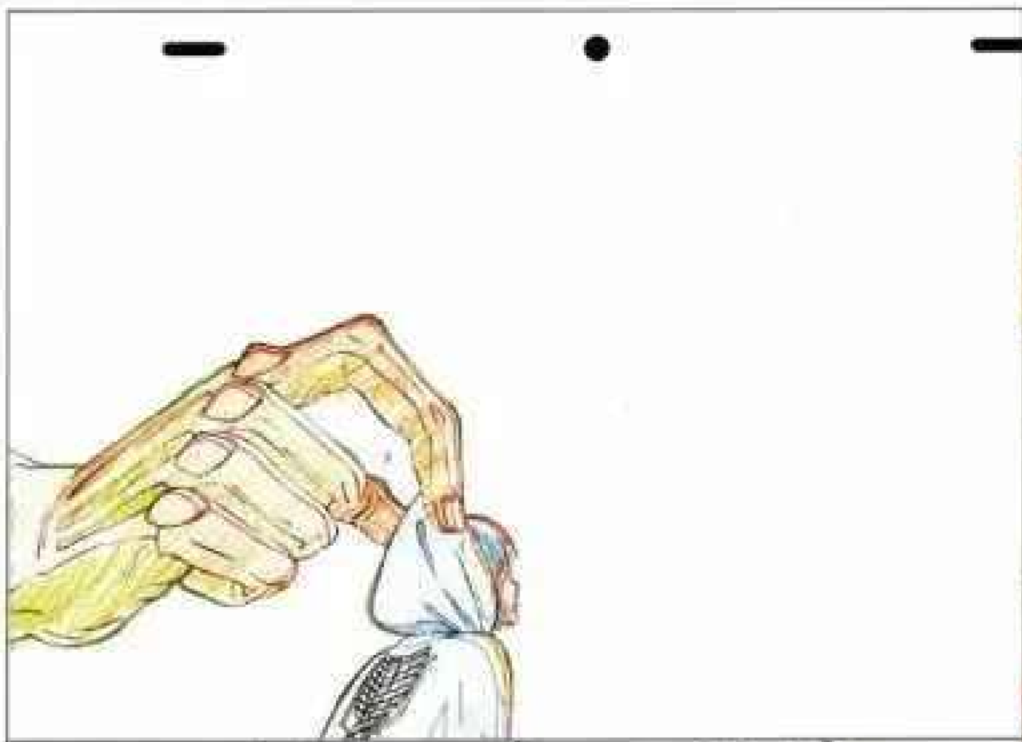
B



A



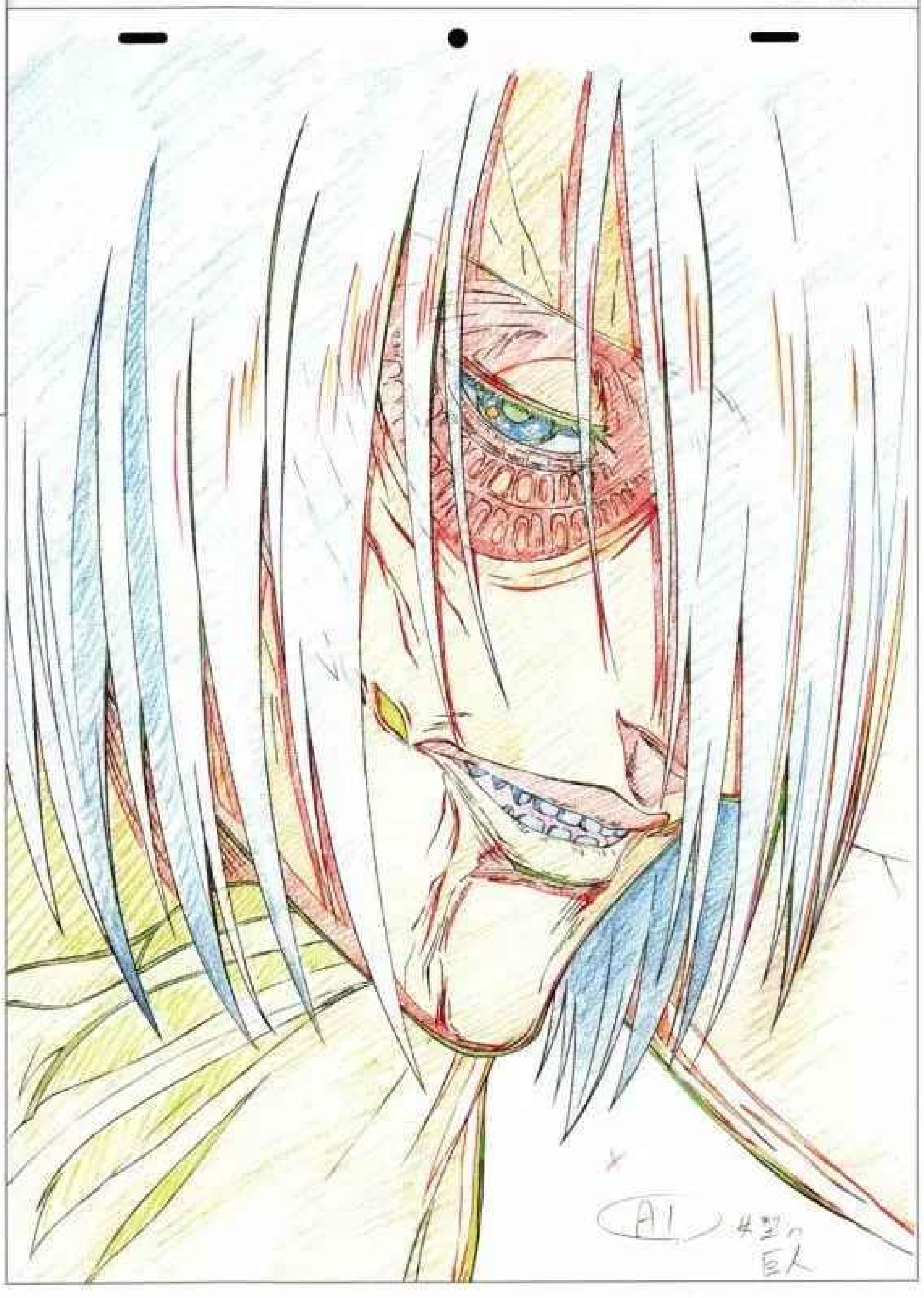

目ブレ
A1
アルミン







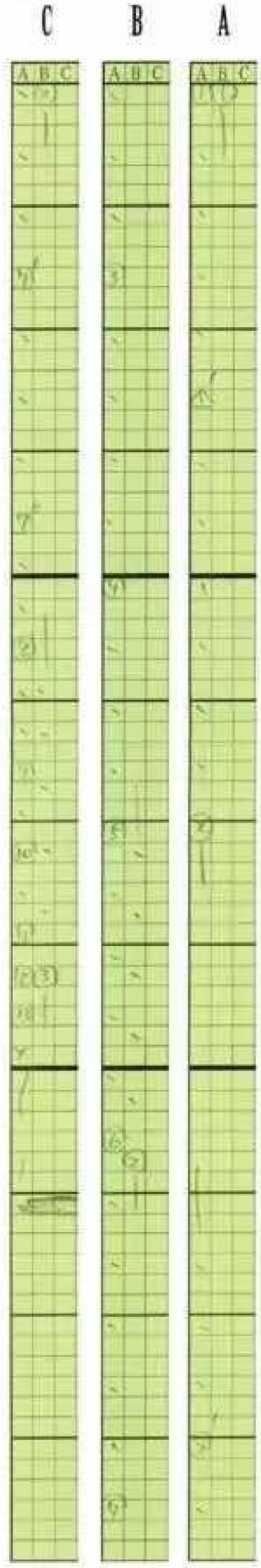


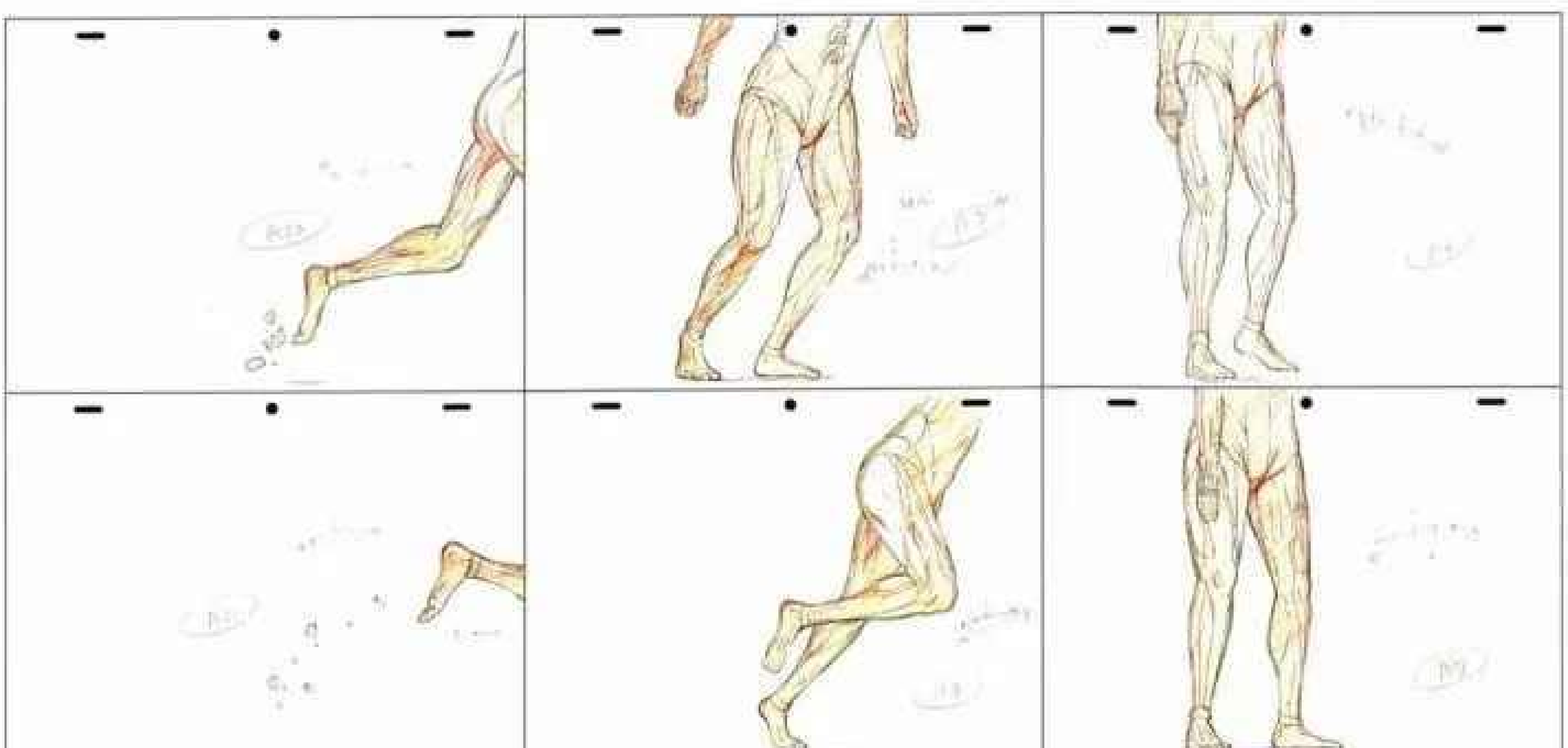


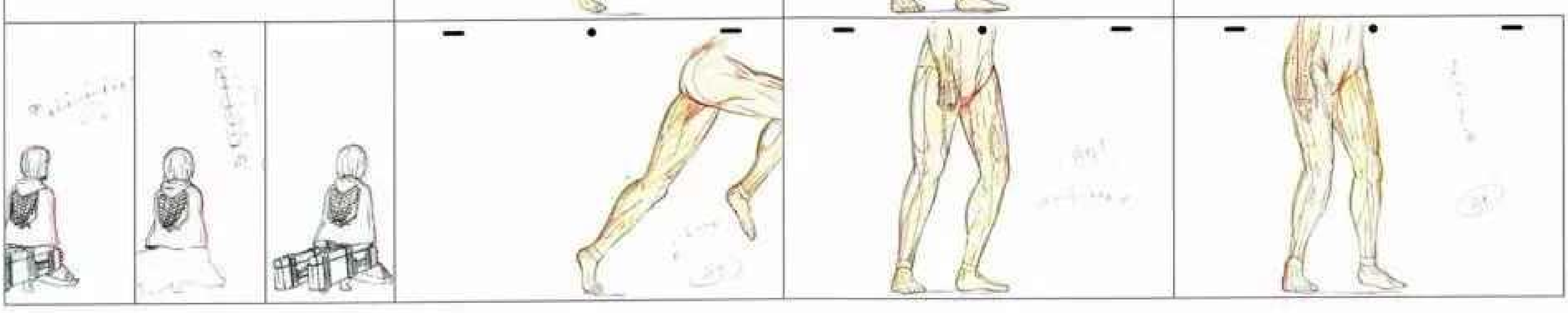
肥塚正史コメント

アルミンと女型の巨人の対面シーンですね。後のドラマに大きな影響を及ぼすシーンですが、この女型の巨人の何を考えているか分からない表情がまたいいですね。思わず息を飲んでしまう凄い絵力です。



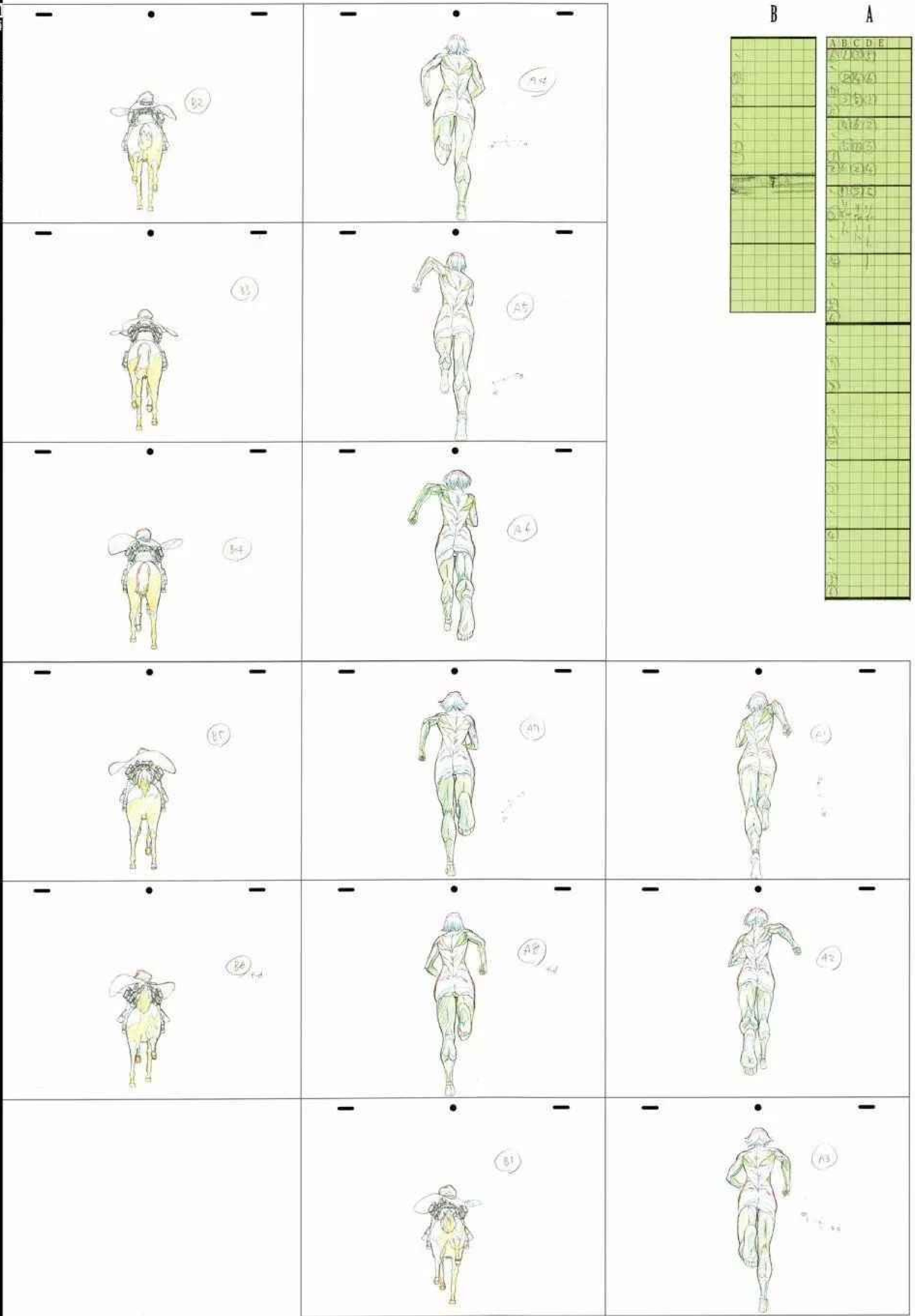


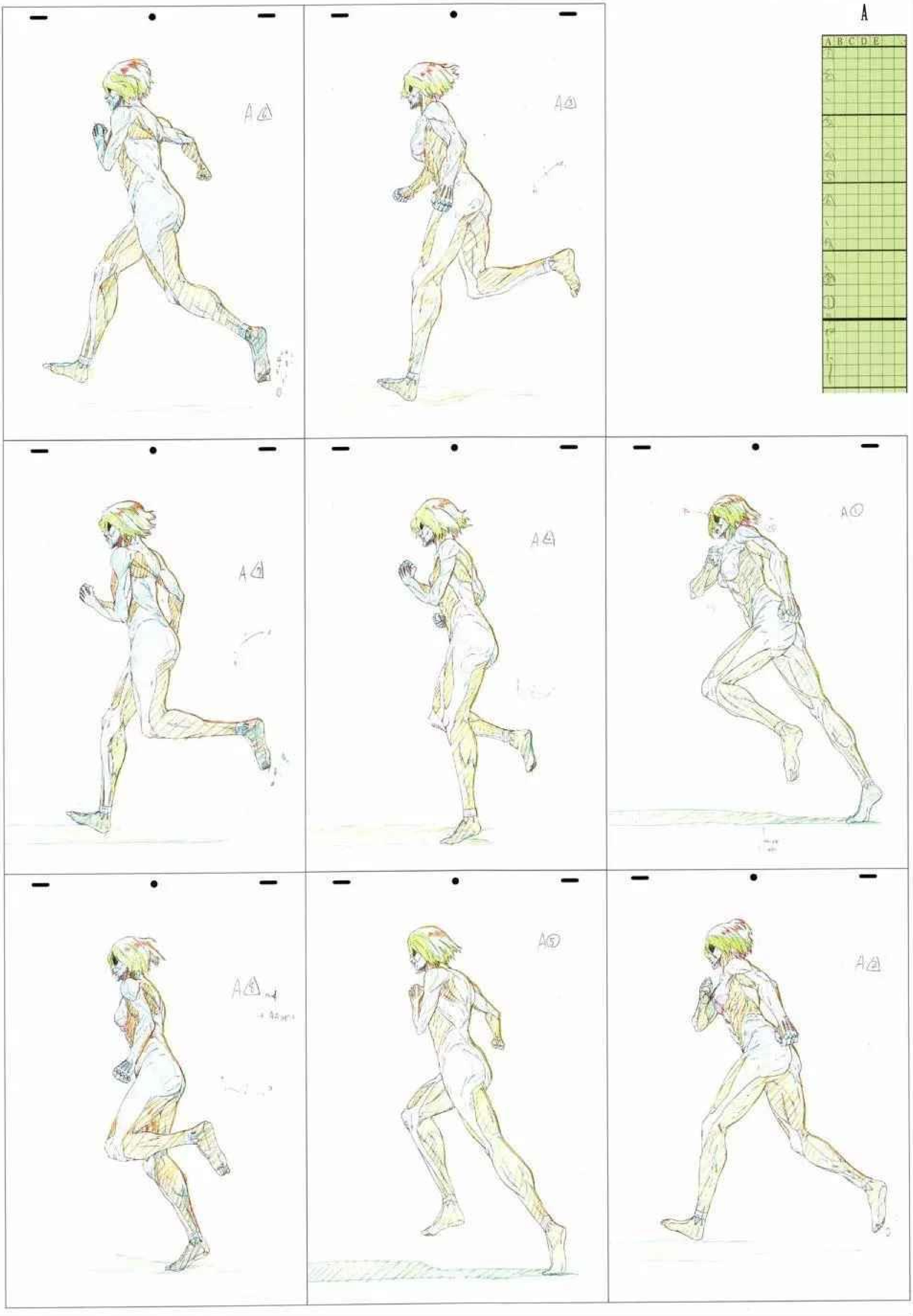


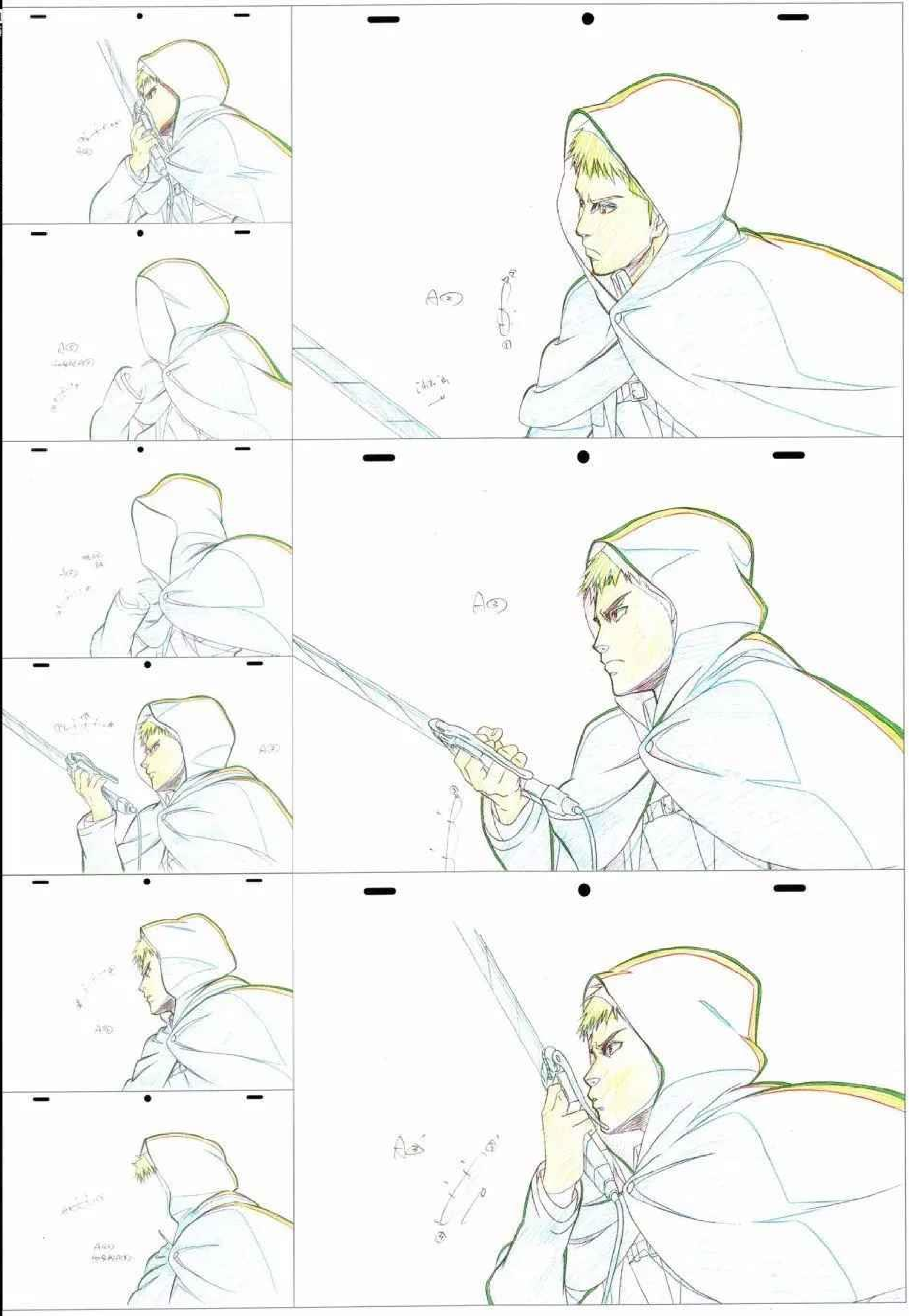


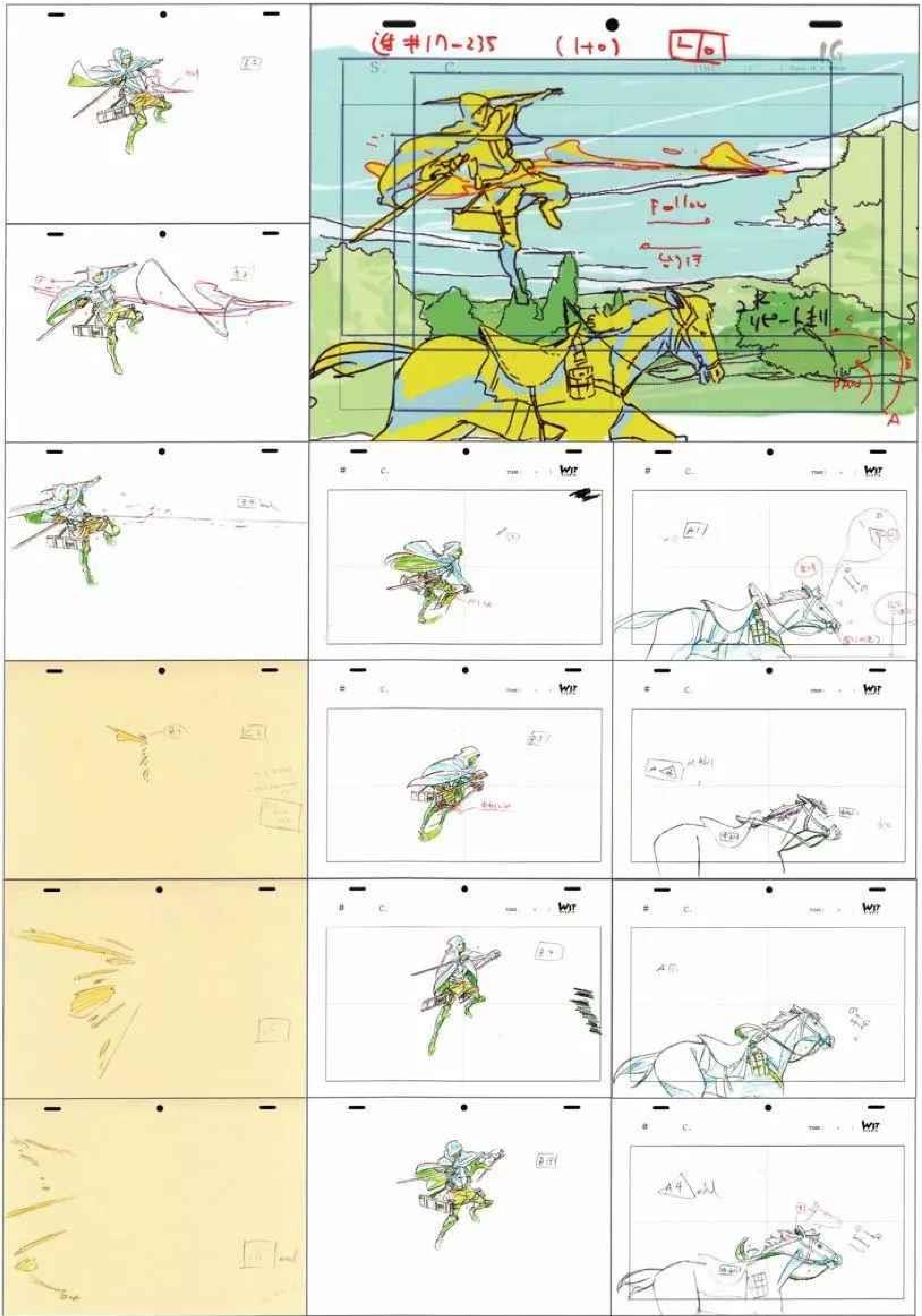
肥塚正史コメント

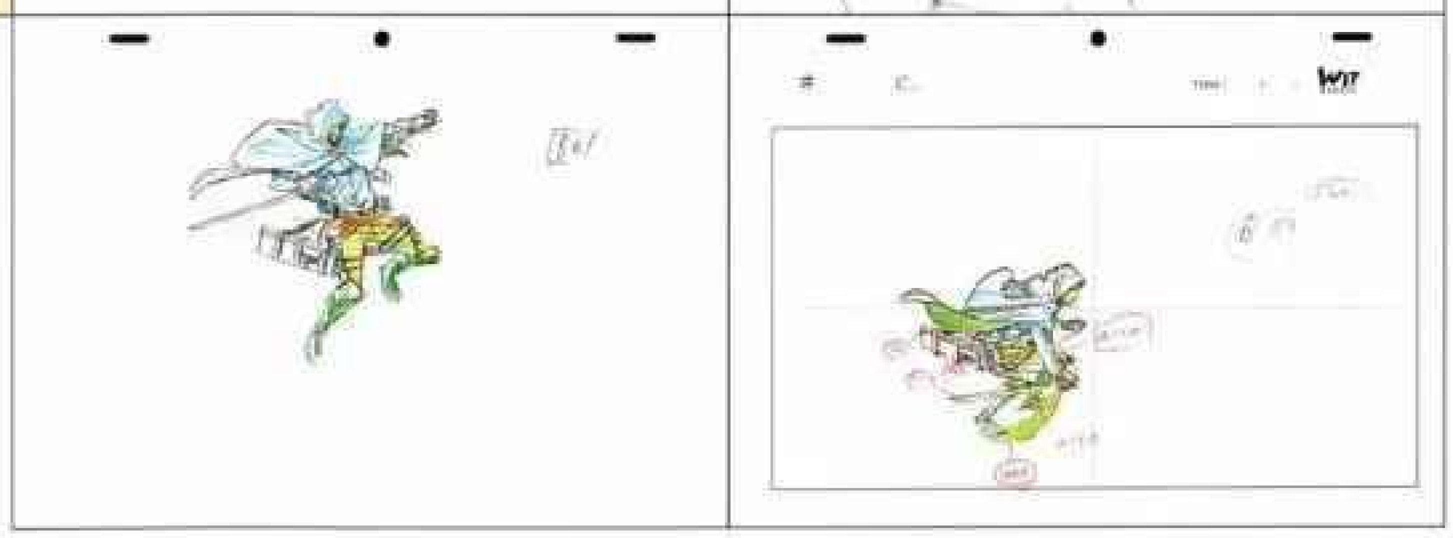
それにしても丁寧な芝居だなぁ、と感心してしまいます。こちらは戦友の演出家、徳土さんによる演技付けを作画監督の手塚さんが見事に受け止めて造り上げたカットです。


B
A

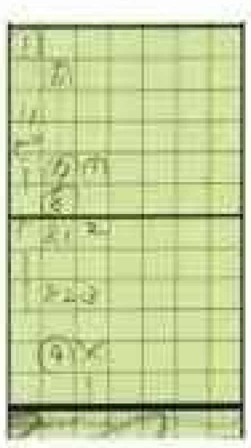

A
A B C D E



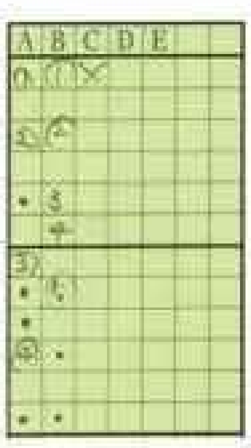


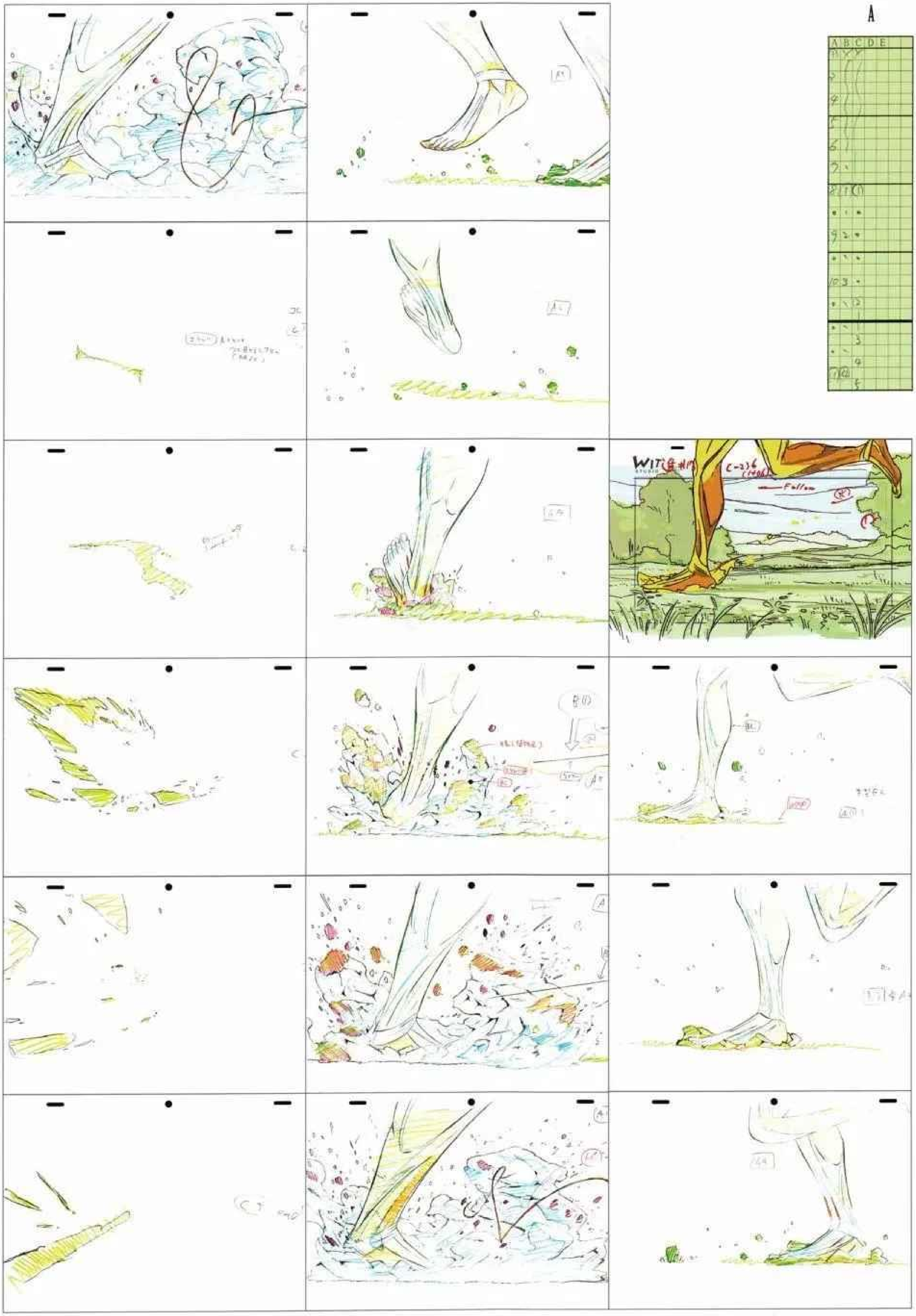


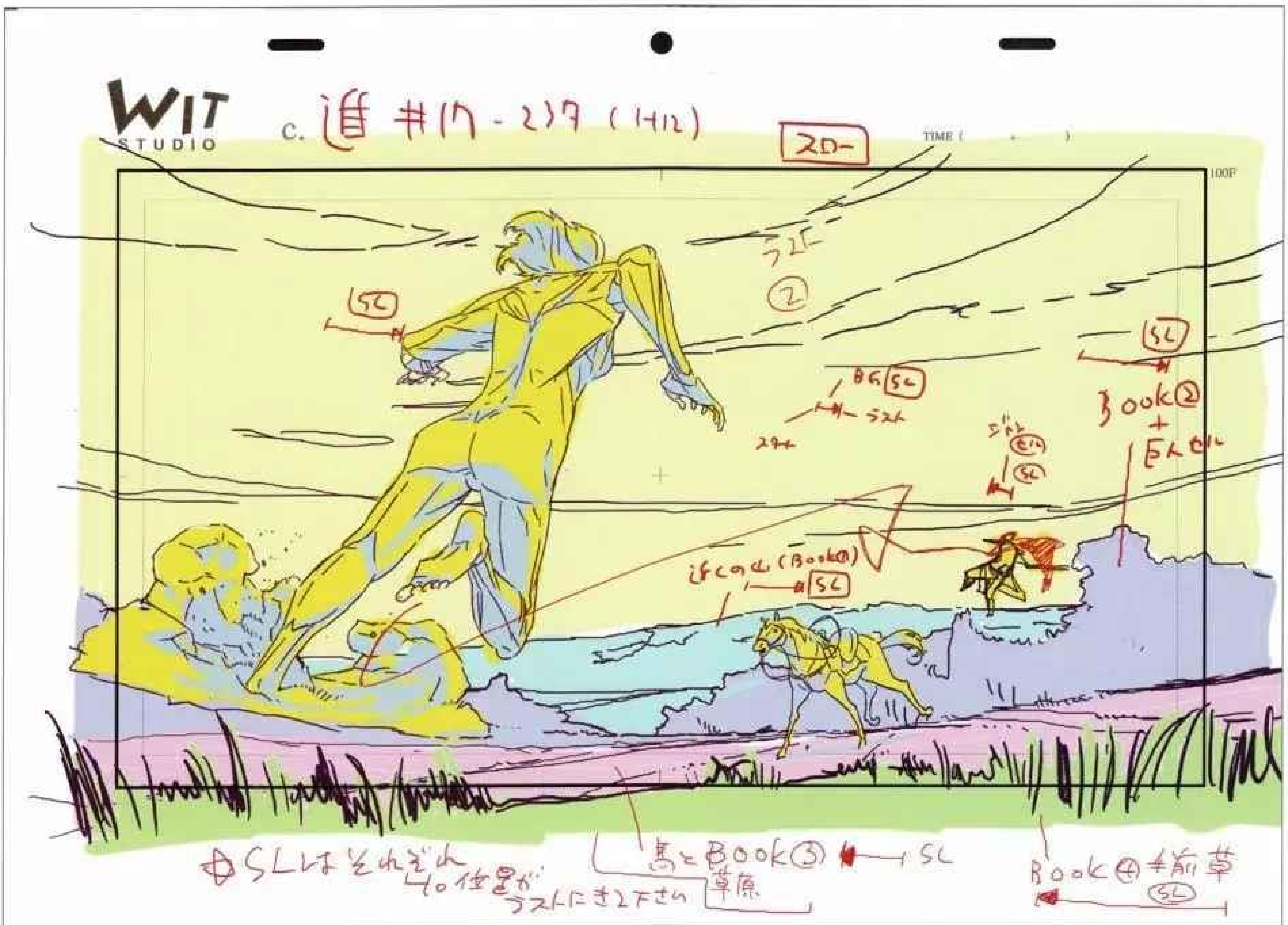
B

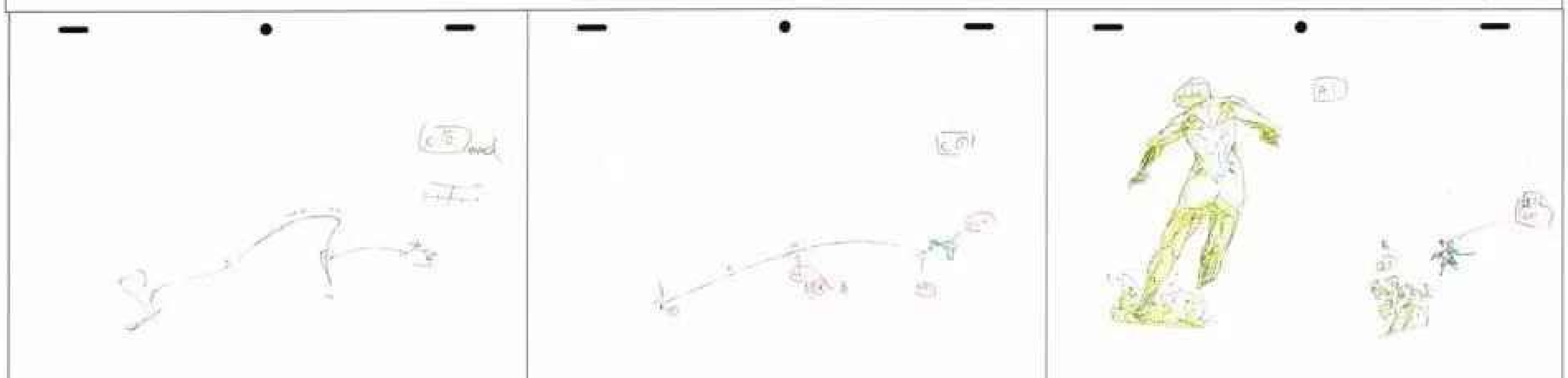


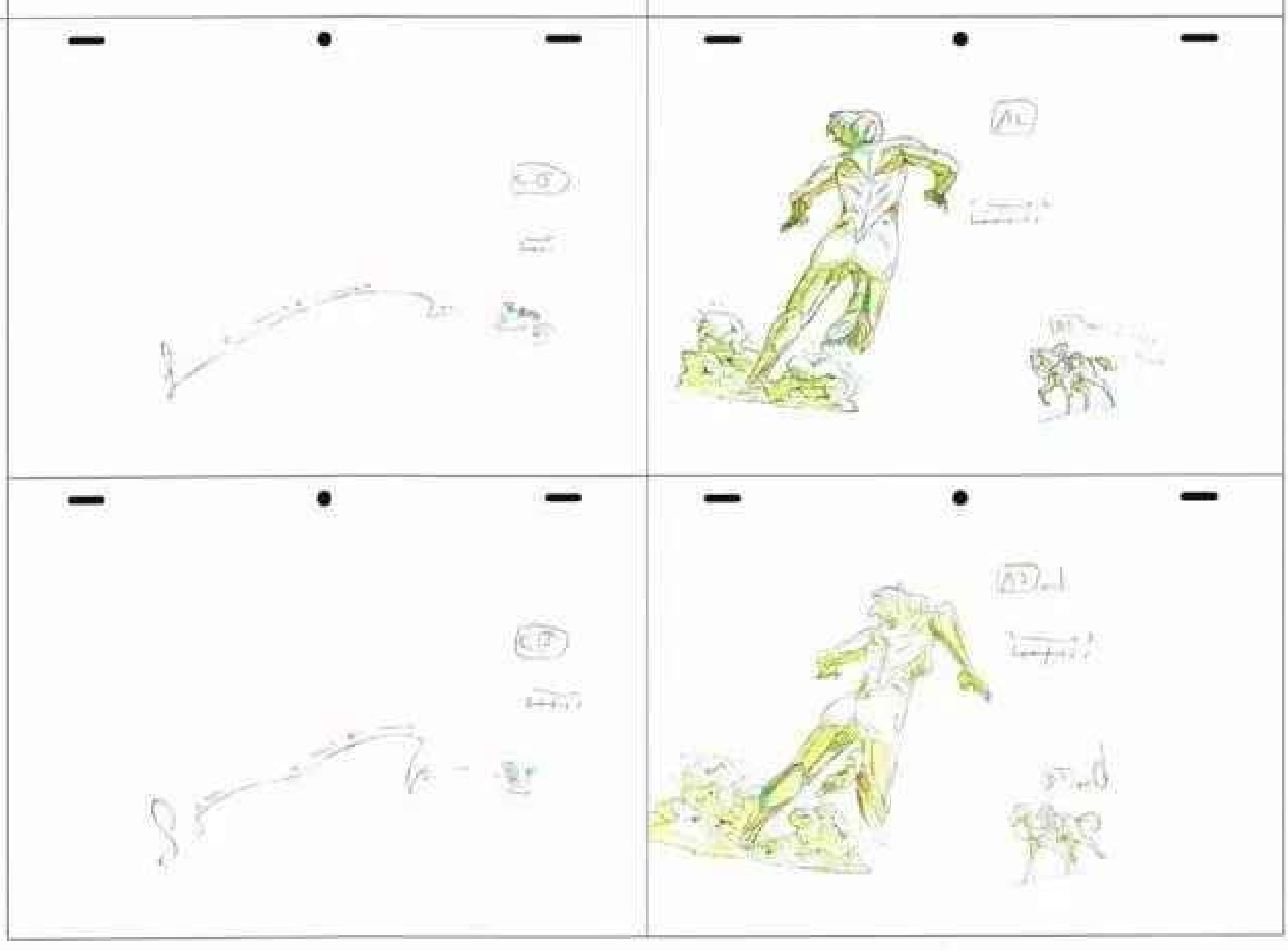
A



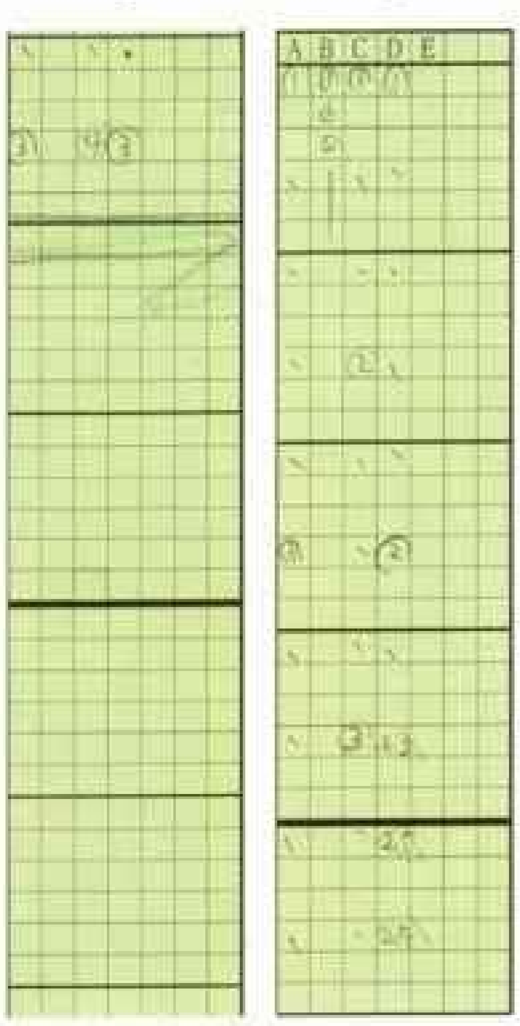

A
Follow

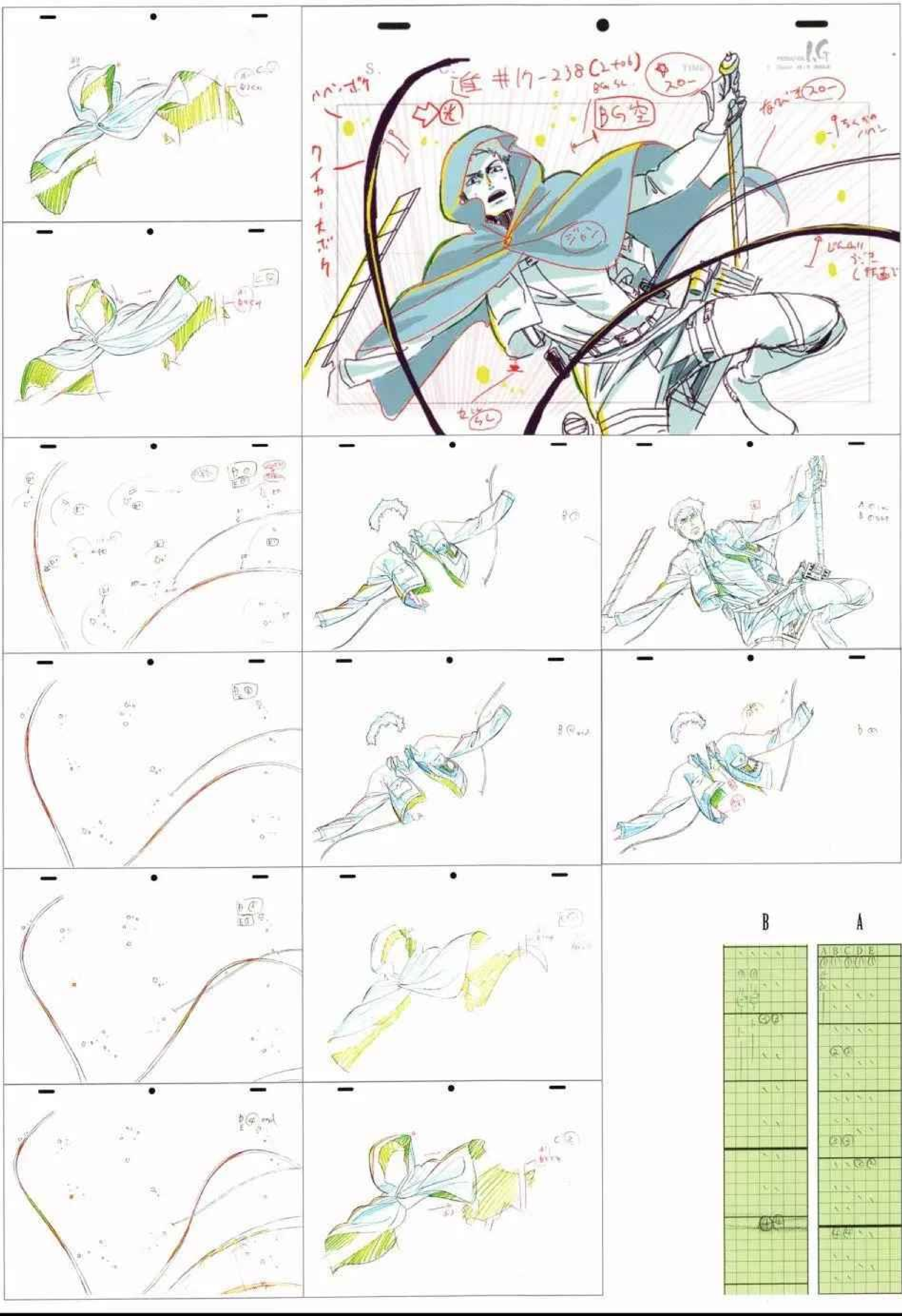

C. 進 #17-239 (1+12)
スロー
TIME (　　　)
100F
SL
ラスト ②
BG SL
BOOK②
+
巨人セル
SL
馬とBOOK③ 草原
SL
BOOK④ 手前草
SL
SLはそれぞれの位置がラストにきて下さい

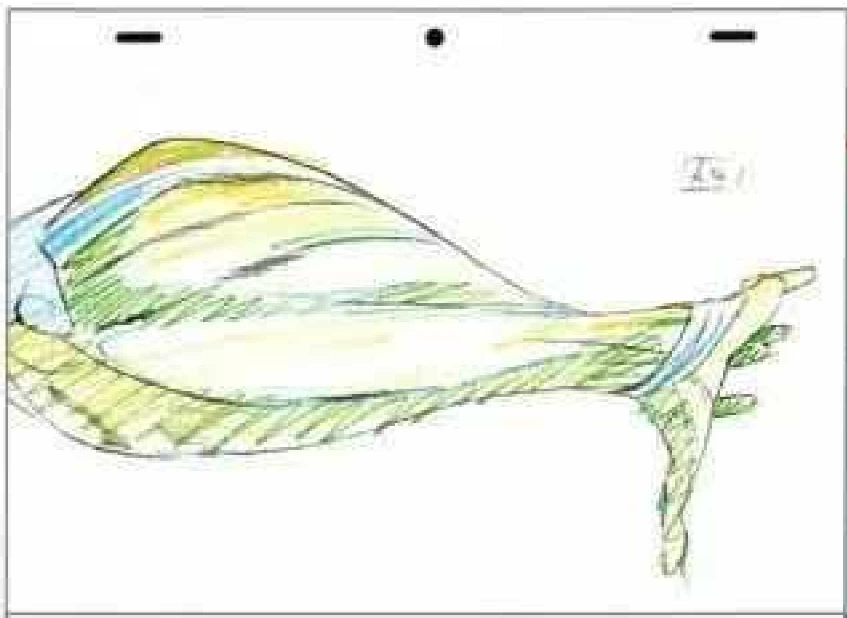


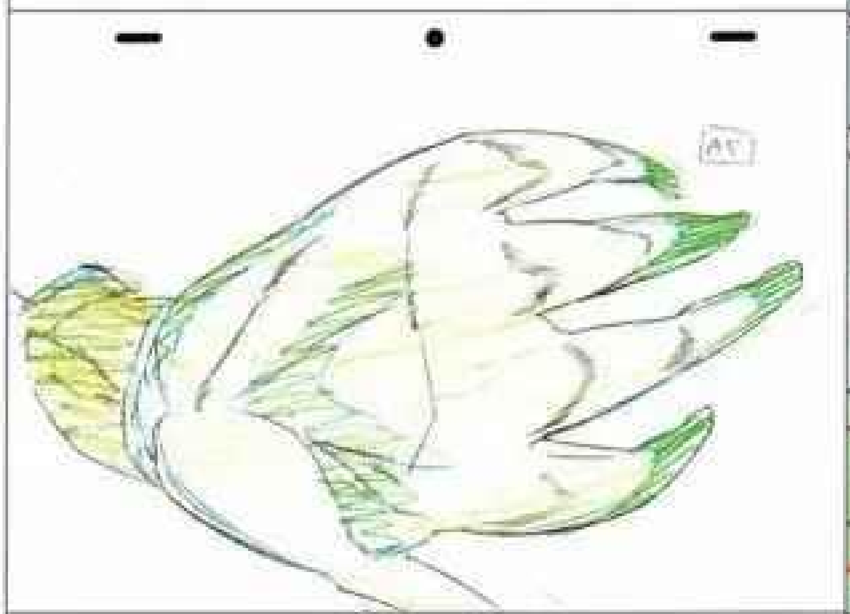


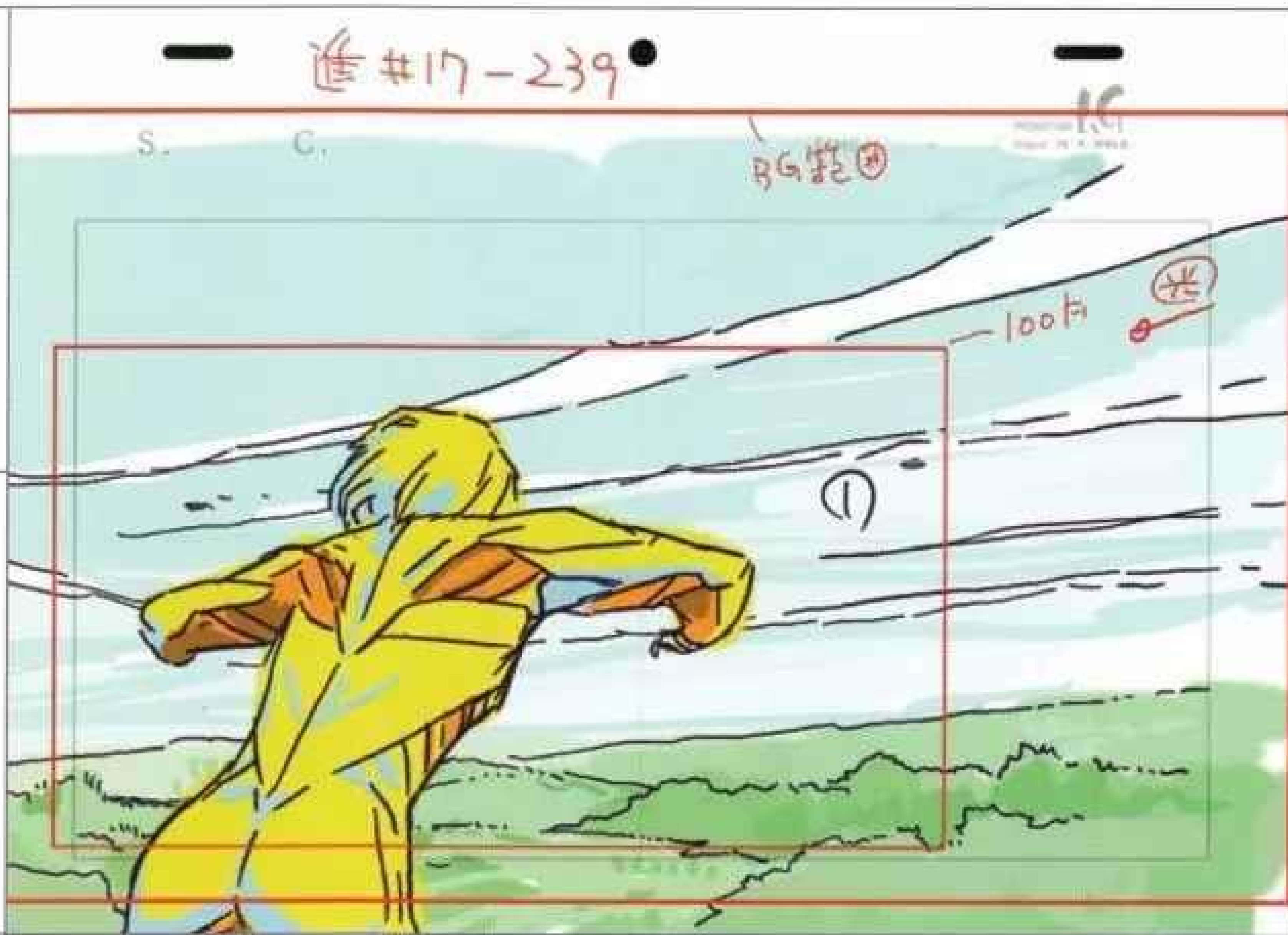
B　　A

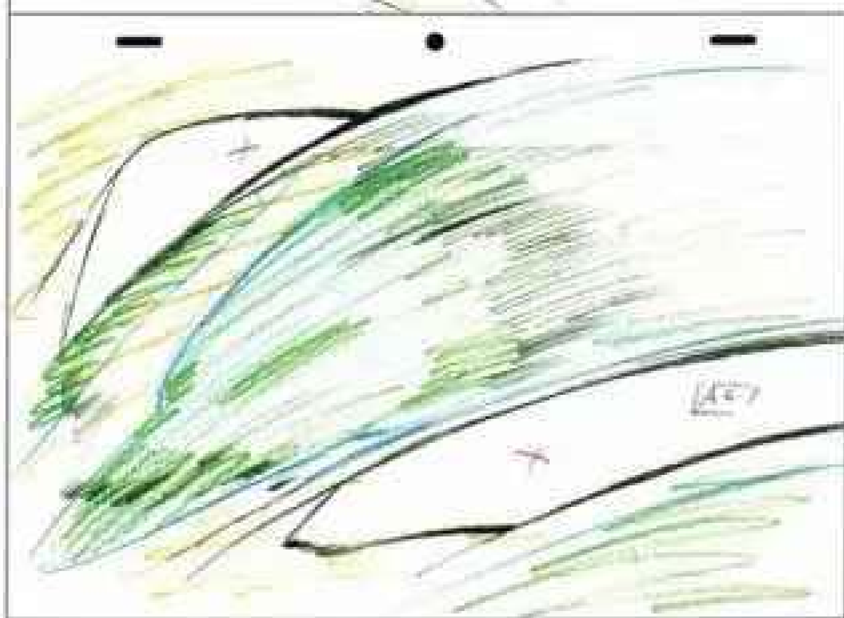


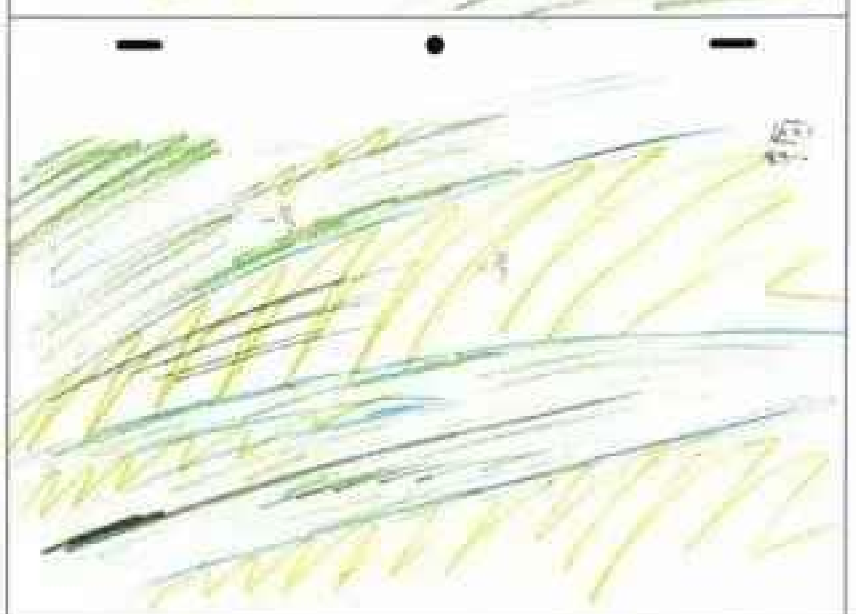

BG空
スロー
B
A

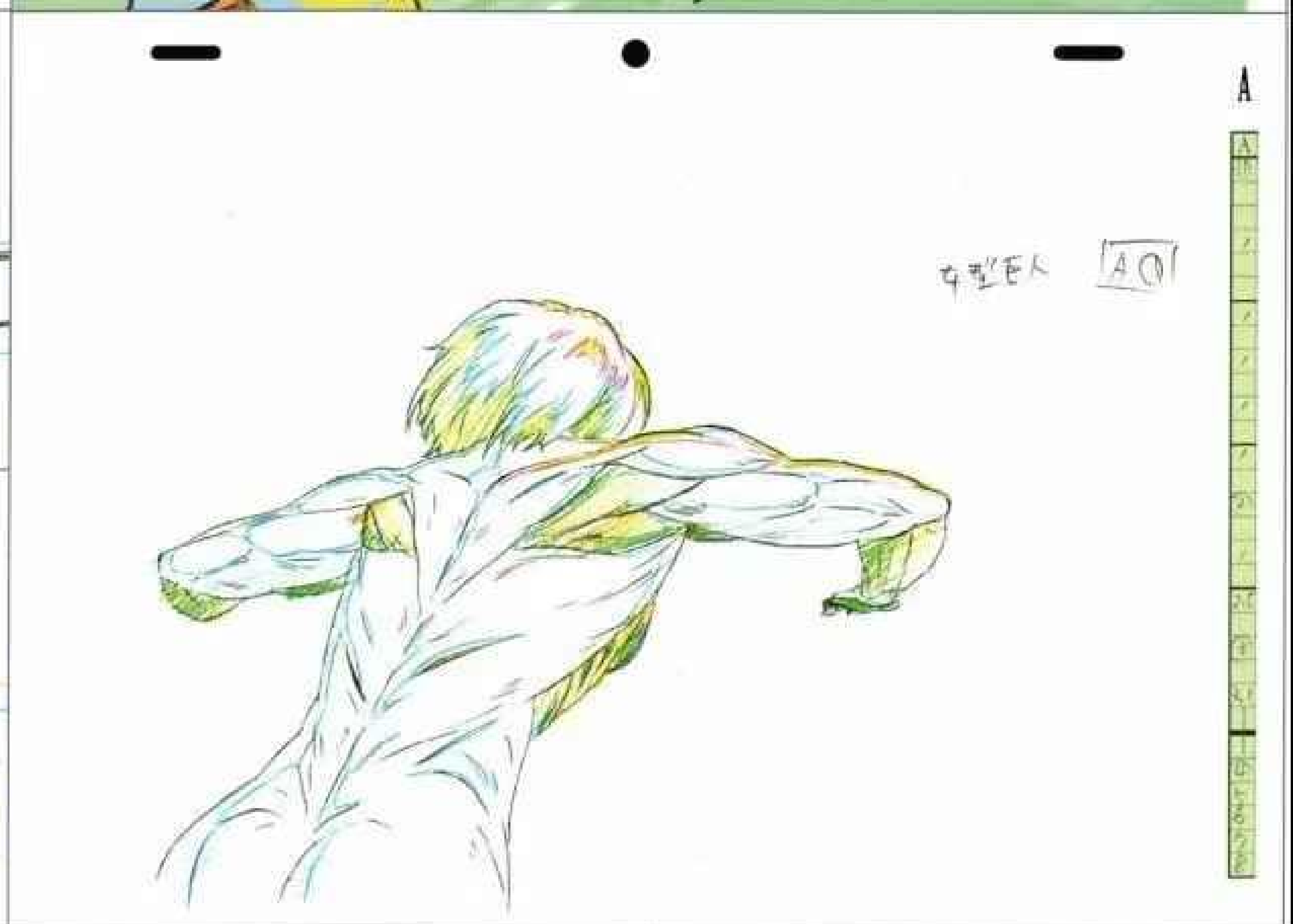


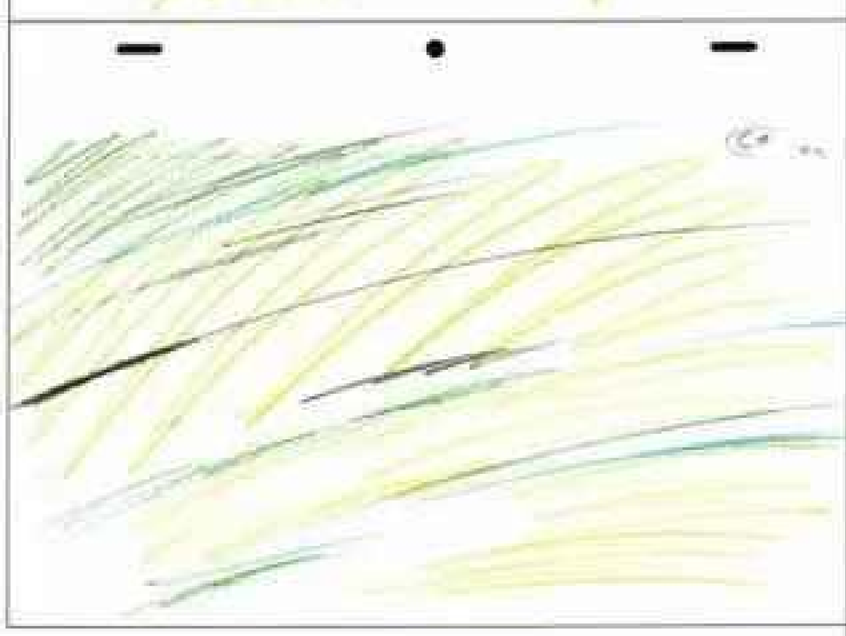


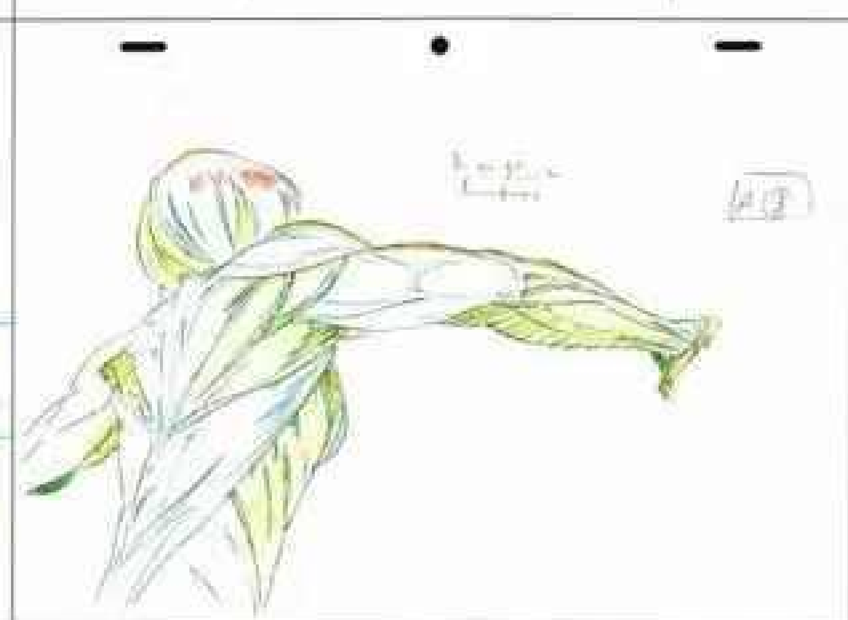


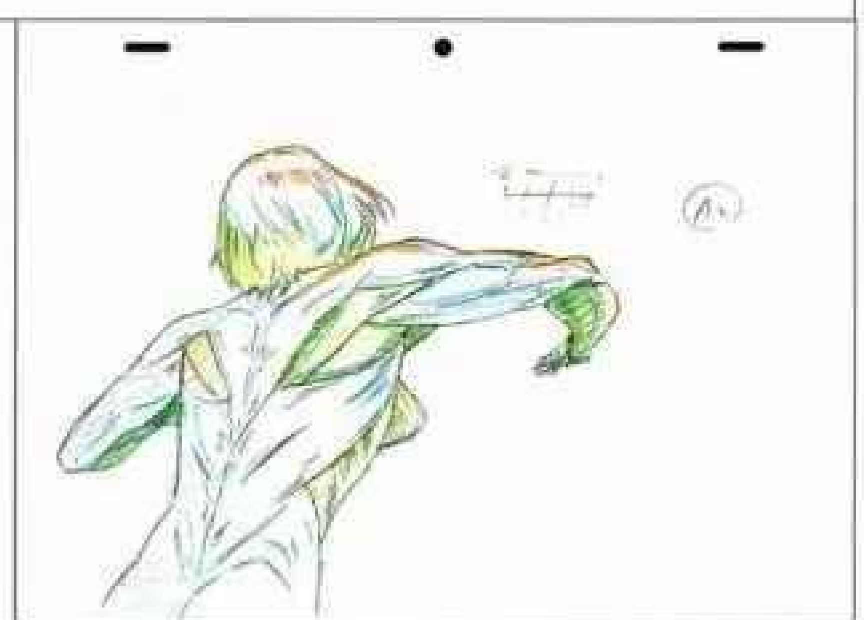


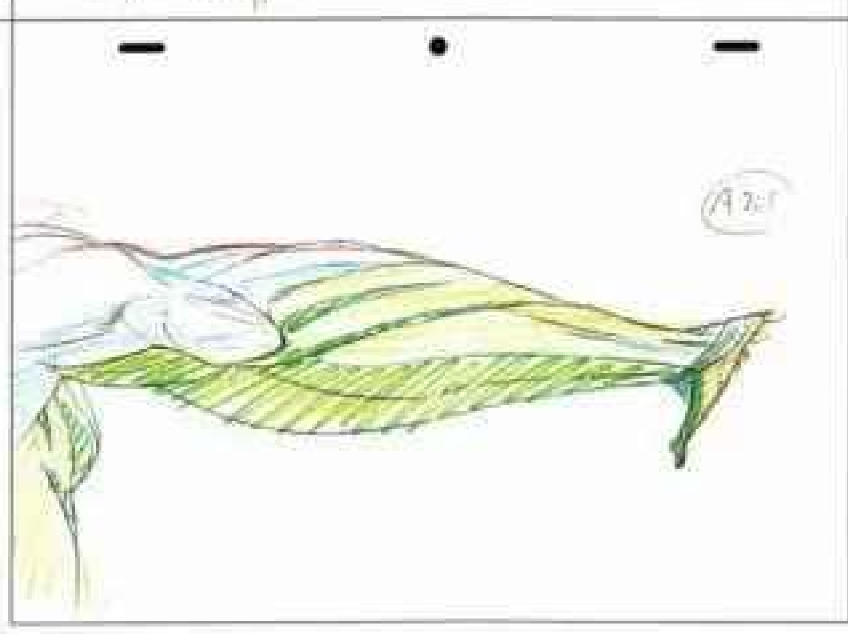


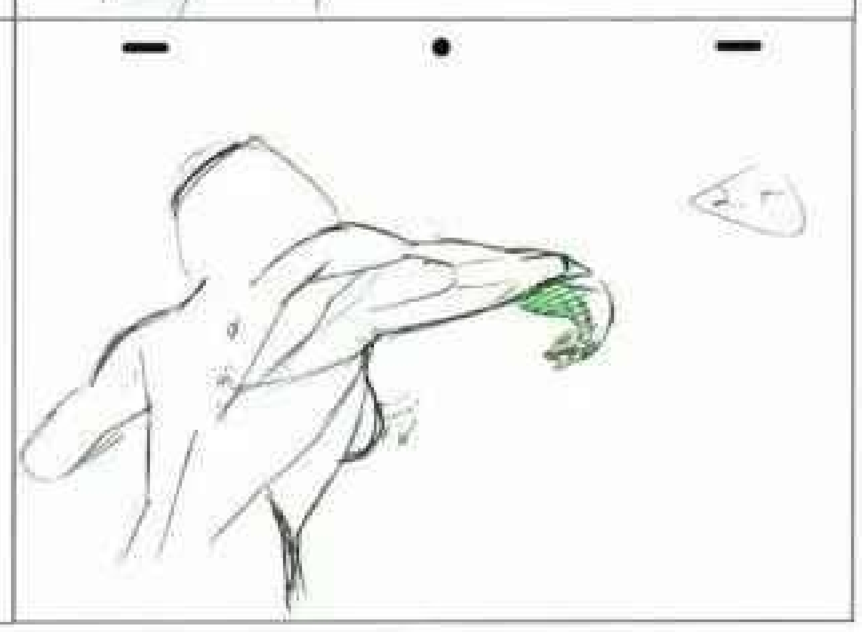






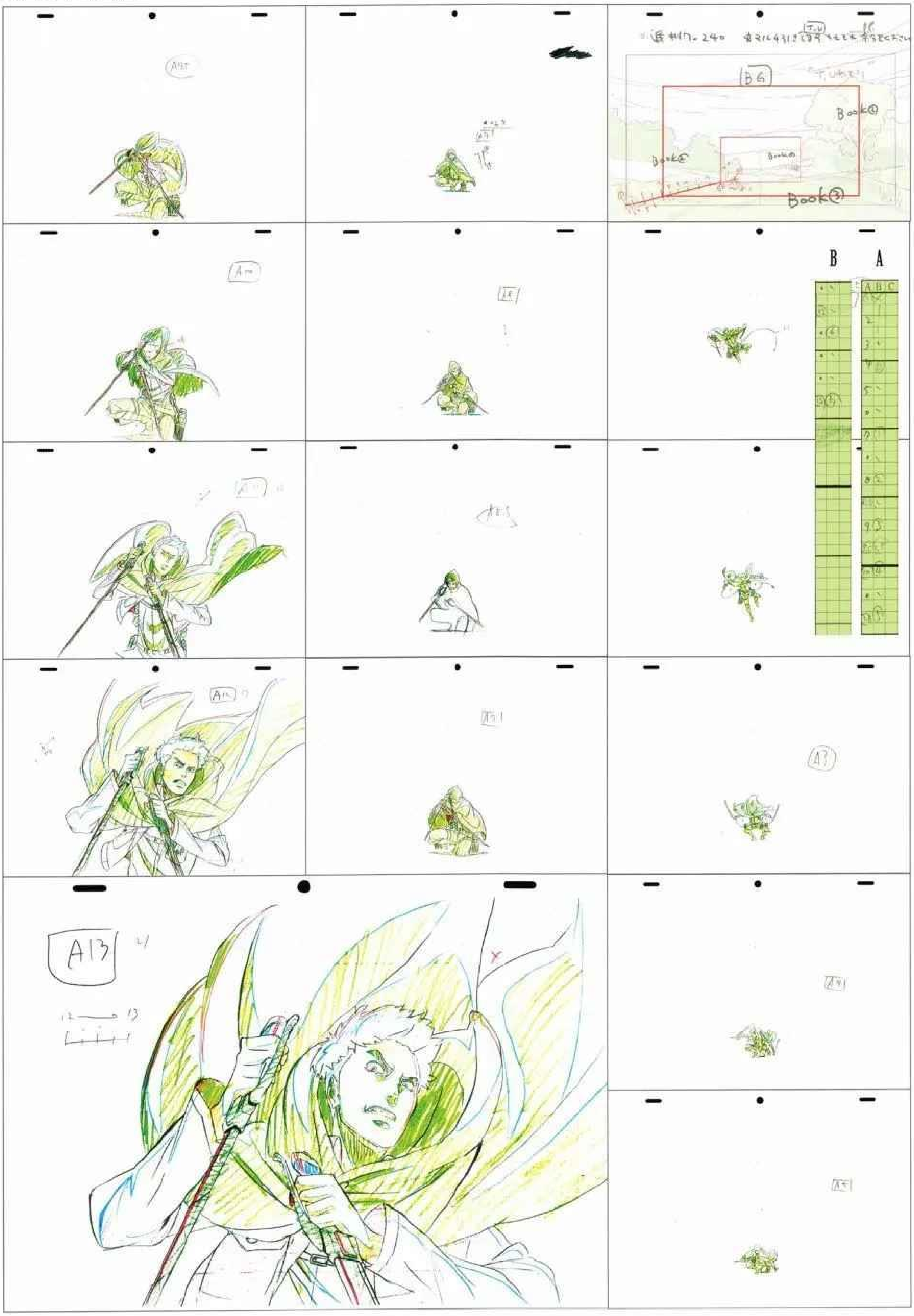




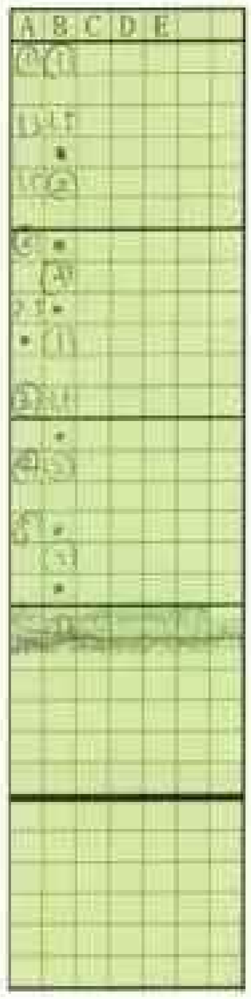


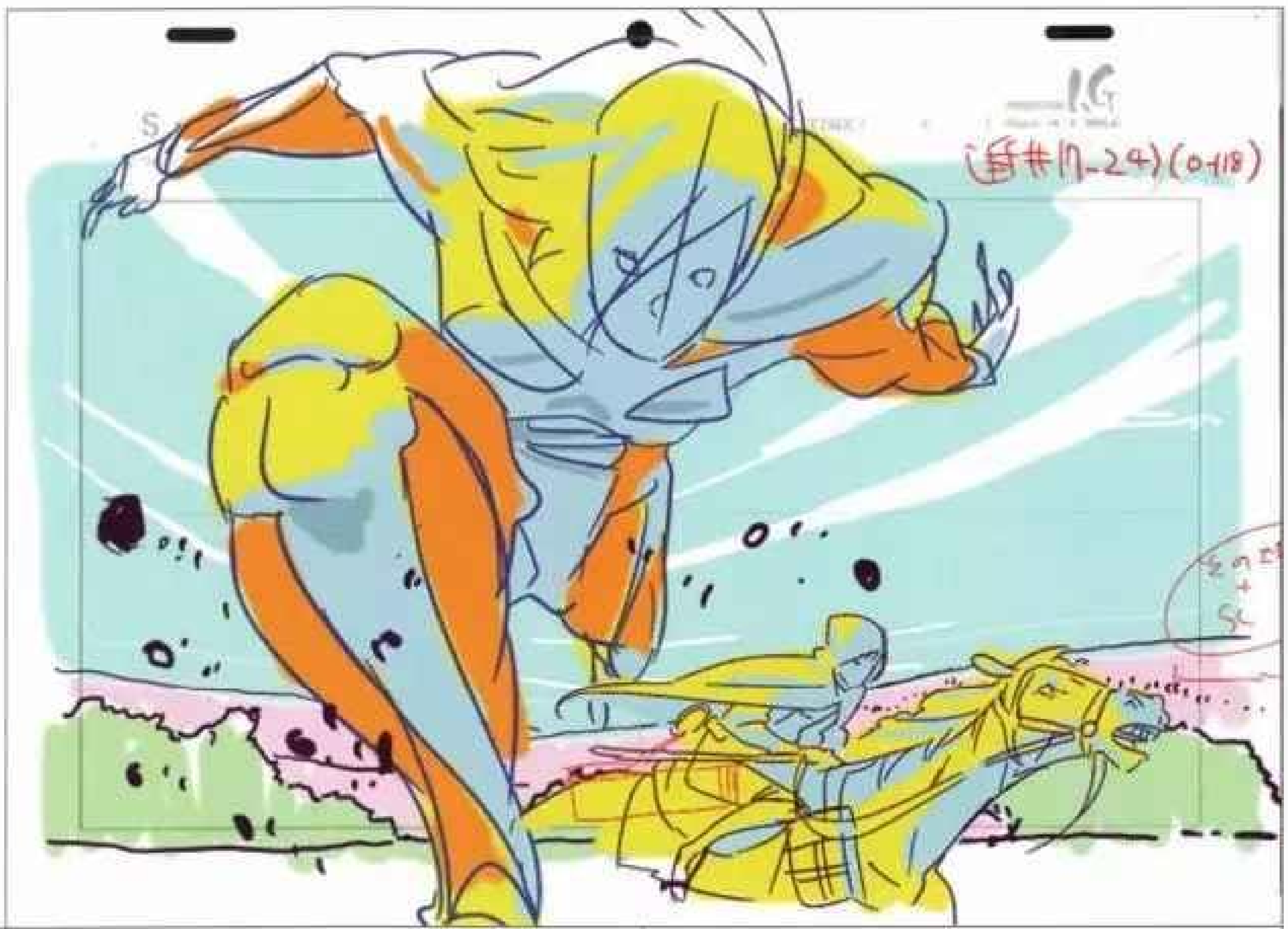
荒木哲郎コメント

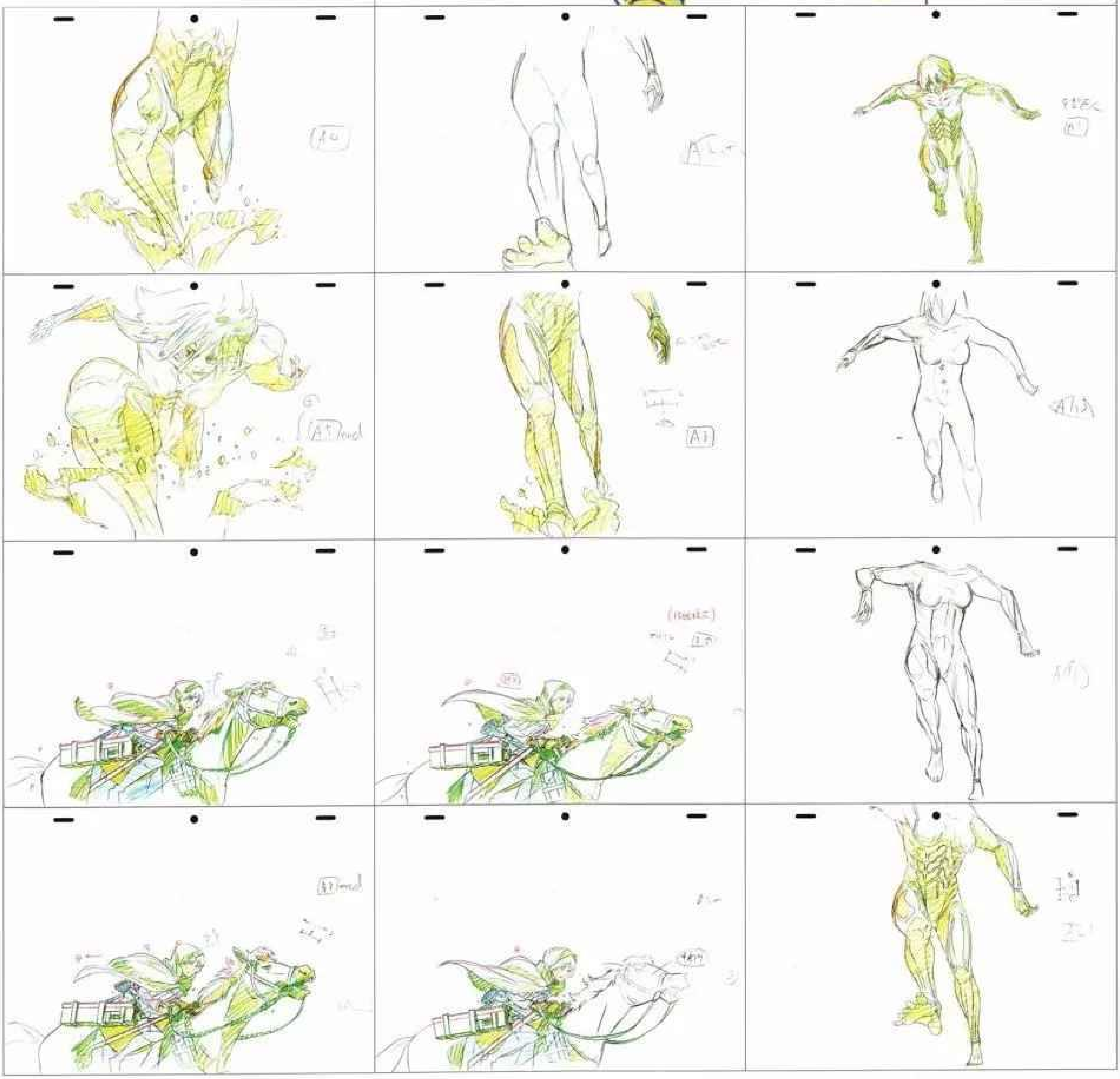
このへんは最終兵器、牧原亮太郎さんですね。天才的なアニメーターであり、演出家。ギルティクラウンからの我々の仲間のひとりで、僕含め多くが彼の仕事ぶりを見習う、端的に言って最も「できる人」です。監督作品「ハル」を終えて合流してもらえました。僕がいま見ていて興味深かったのは、案外女型の乳が揺れていることですね。思春期の男子が見たら興奮しちゃうんじゃないかな・・・？と心配になるカットが、これに限らずシリーズ中いくつもありました。

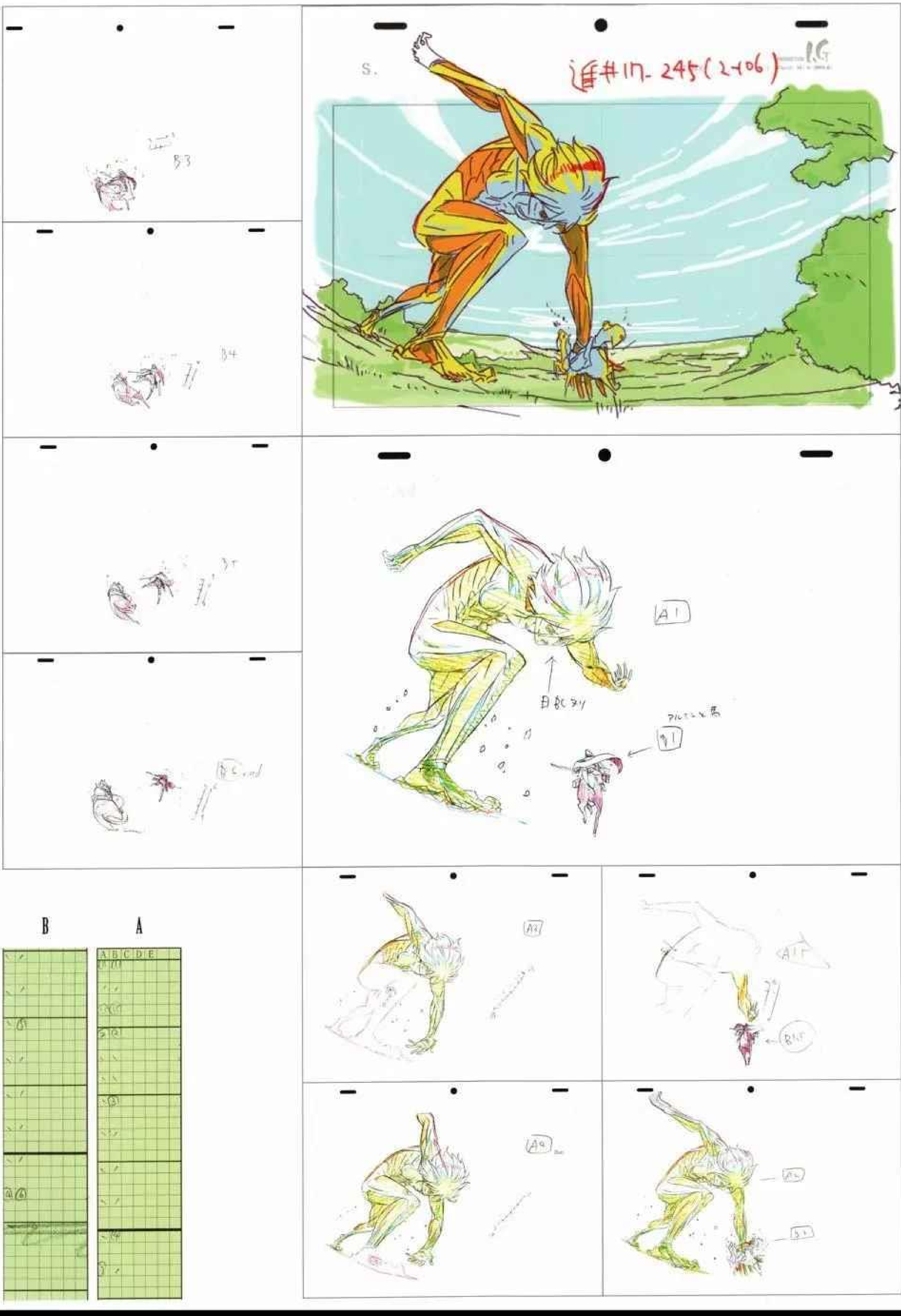

BG
Book①
Book②
Book③
B
A
A13

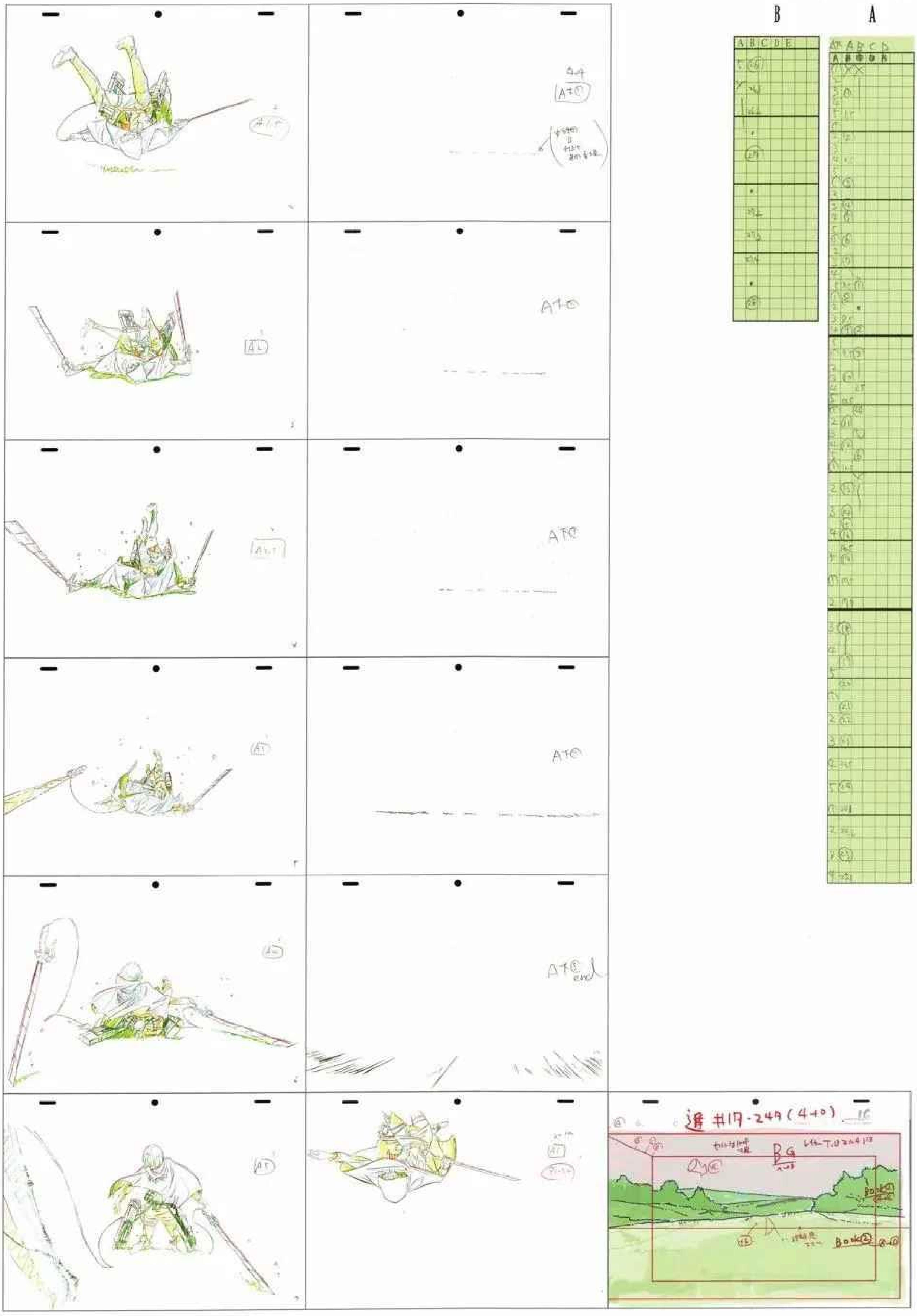
A

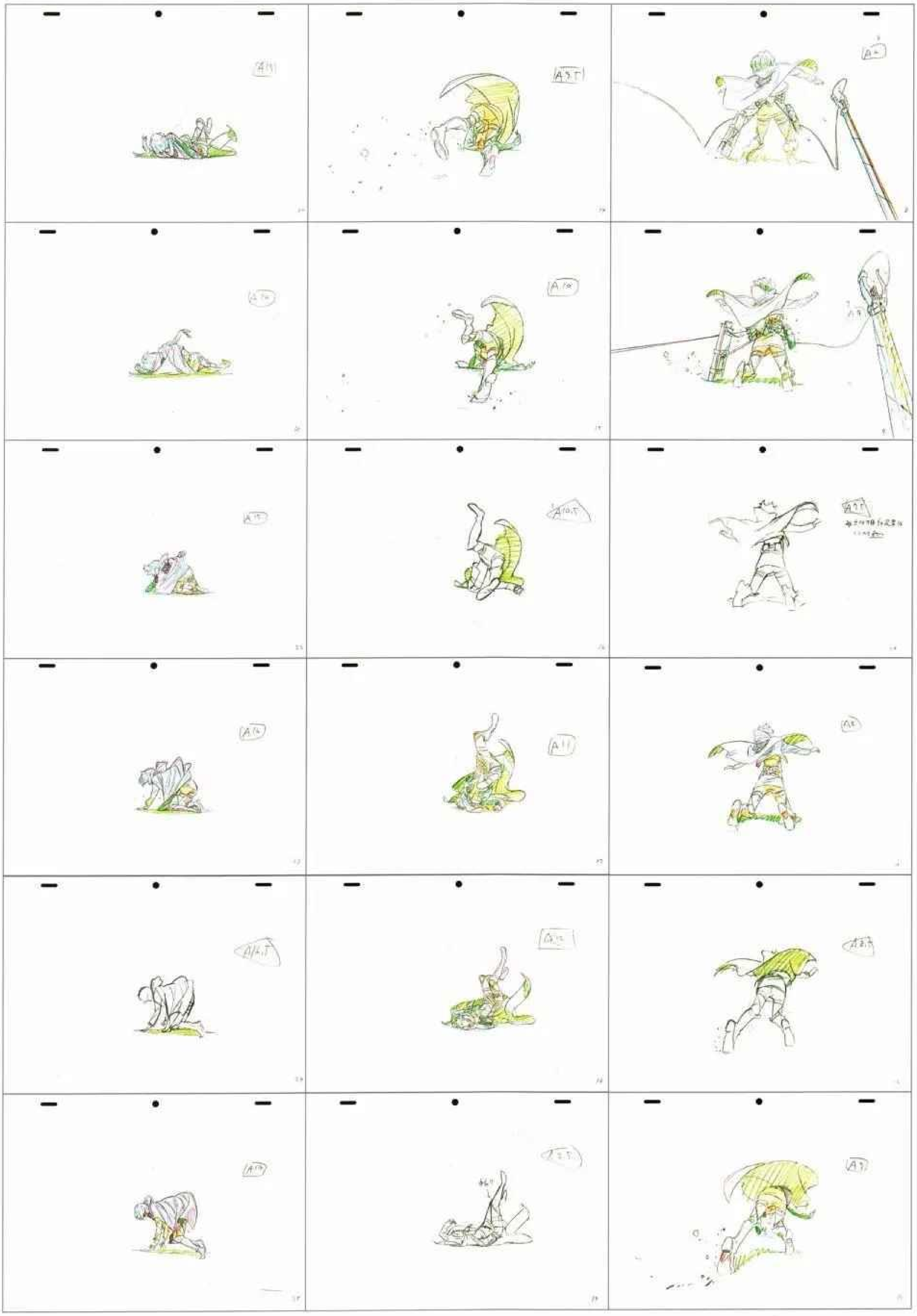


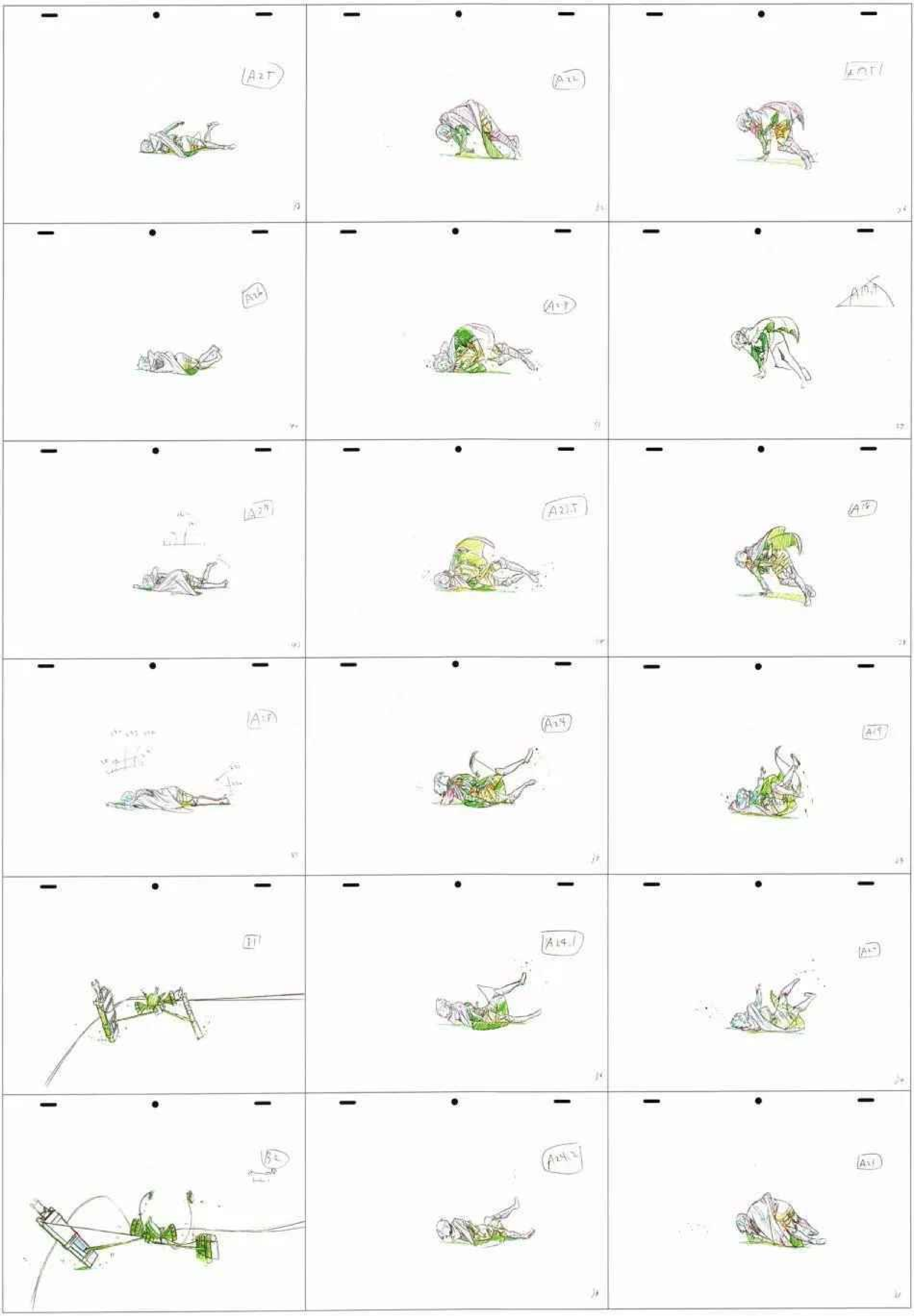


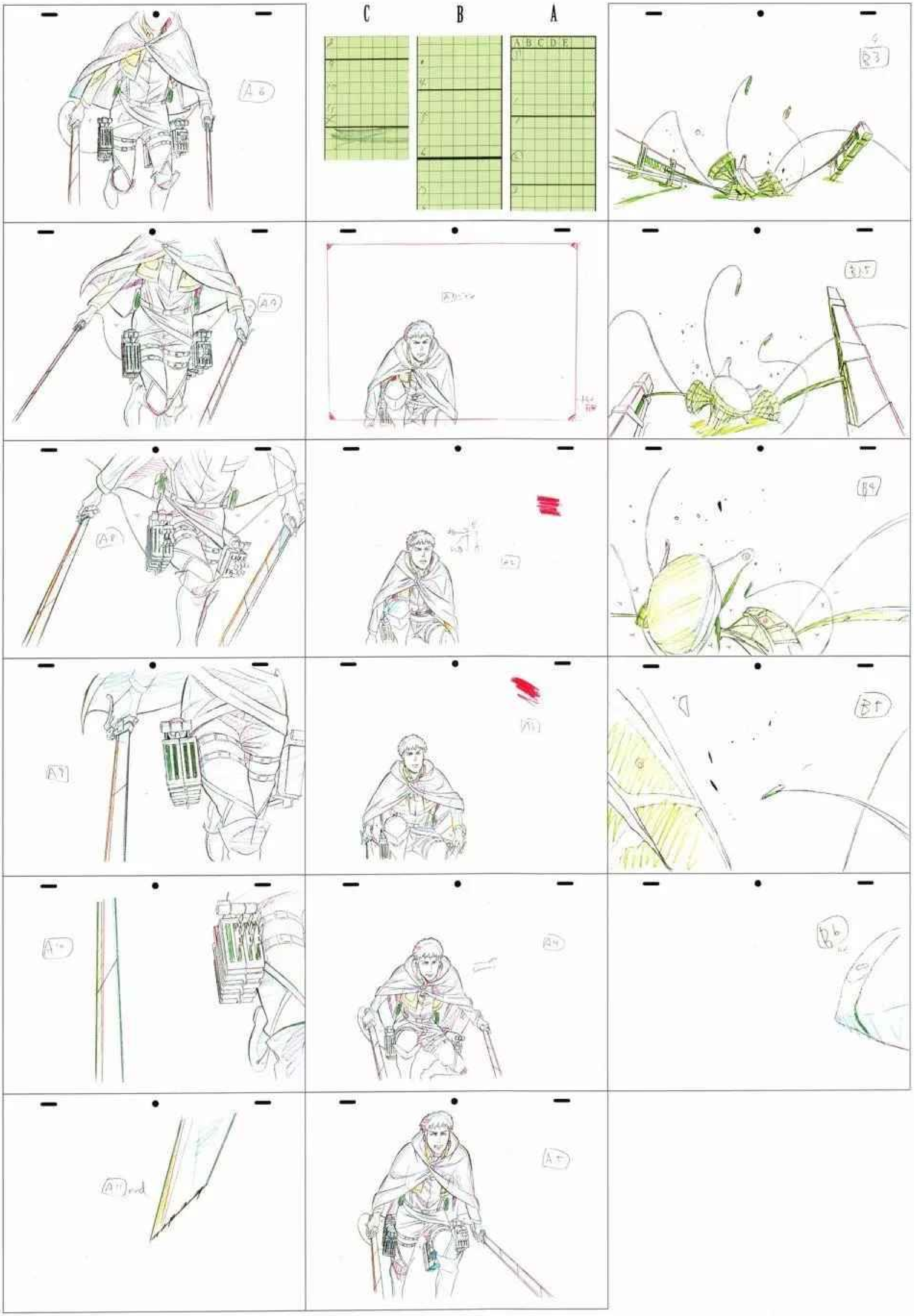


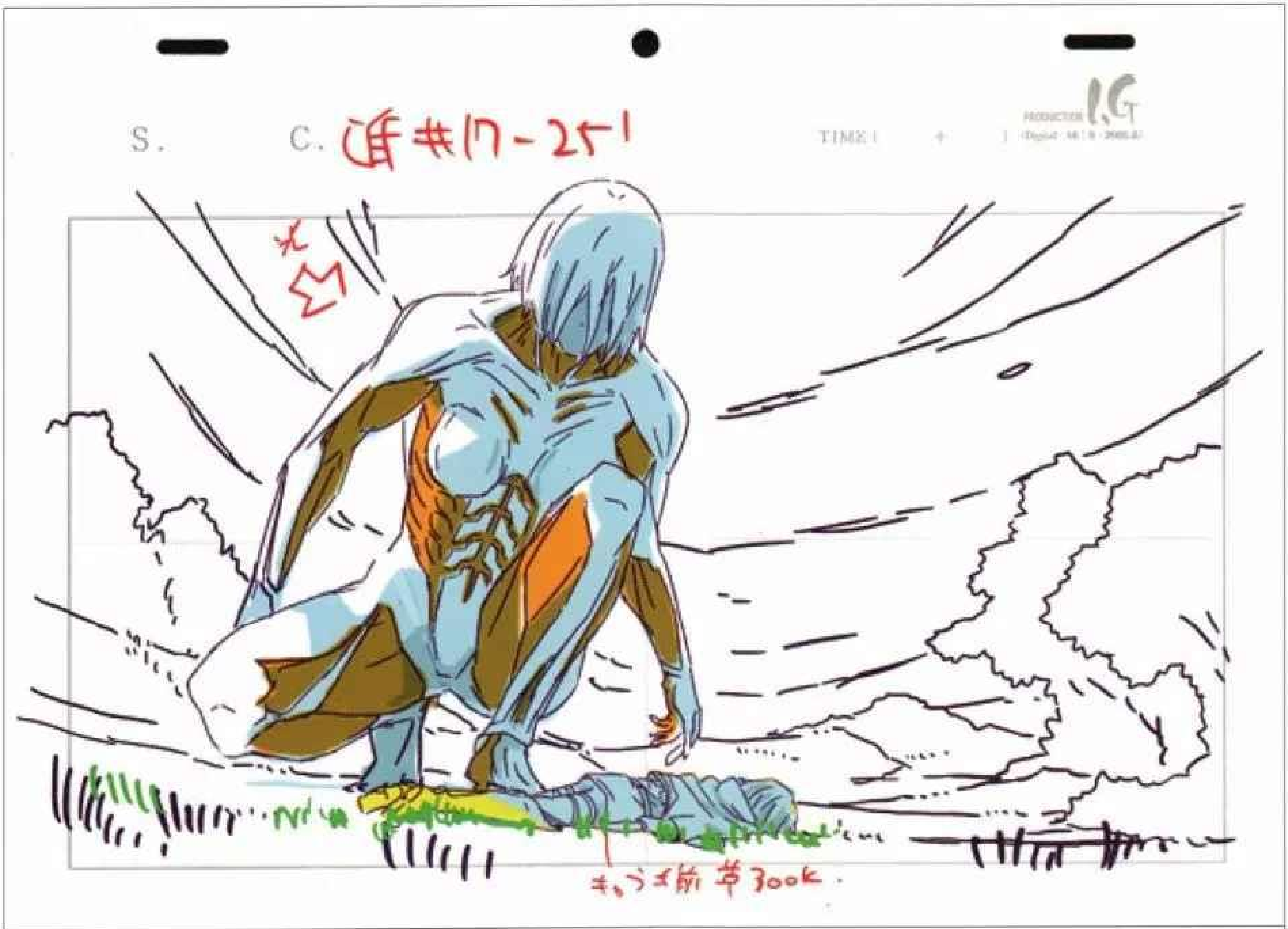


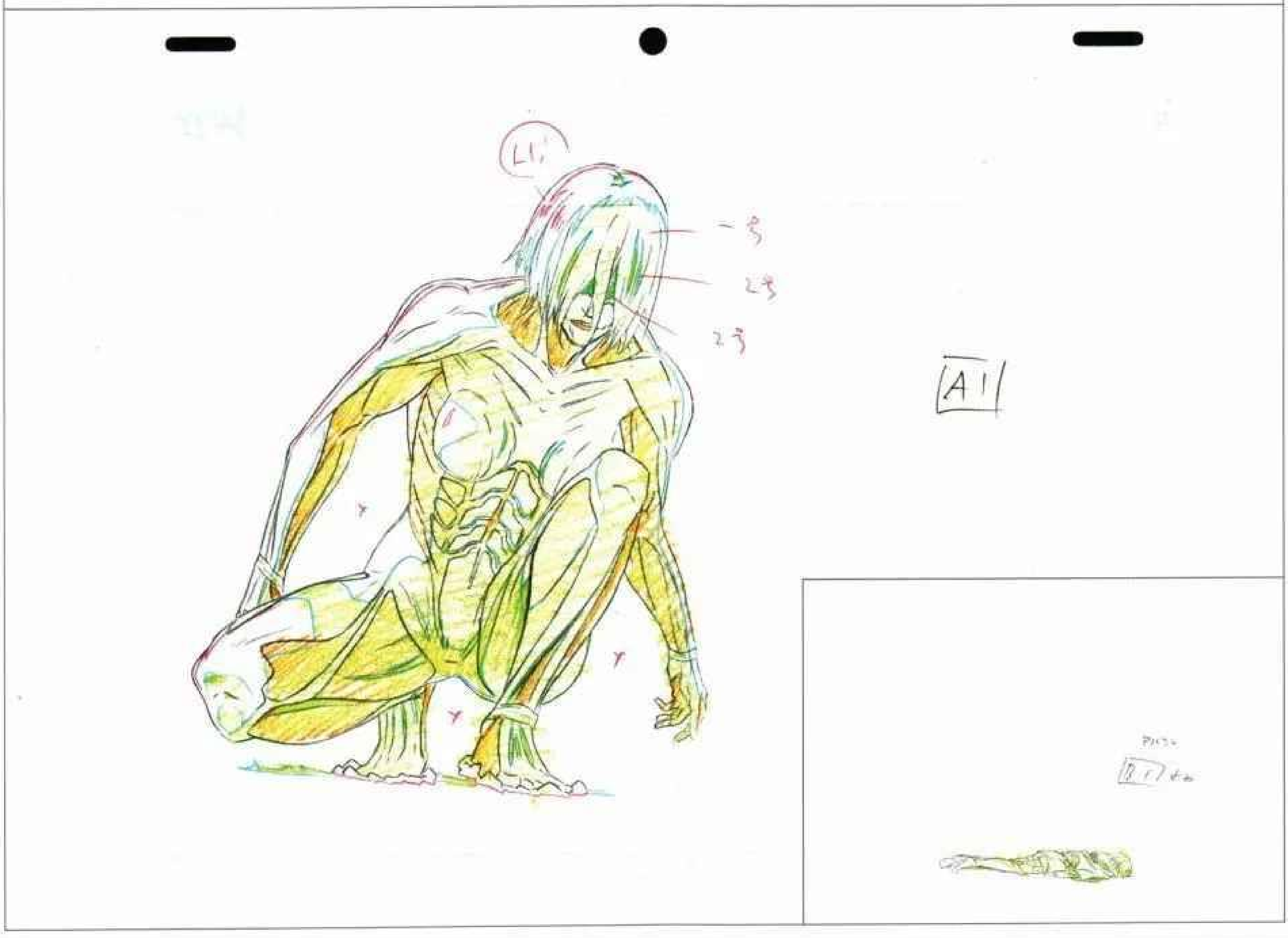

B
A
BG

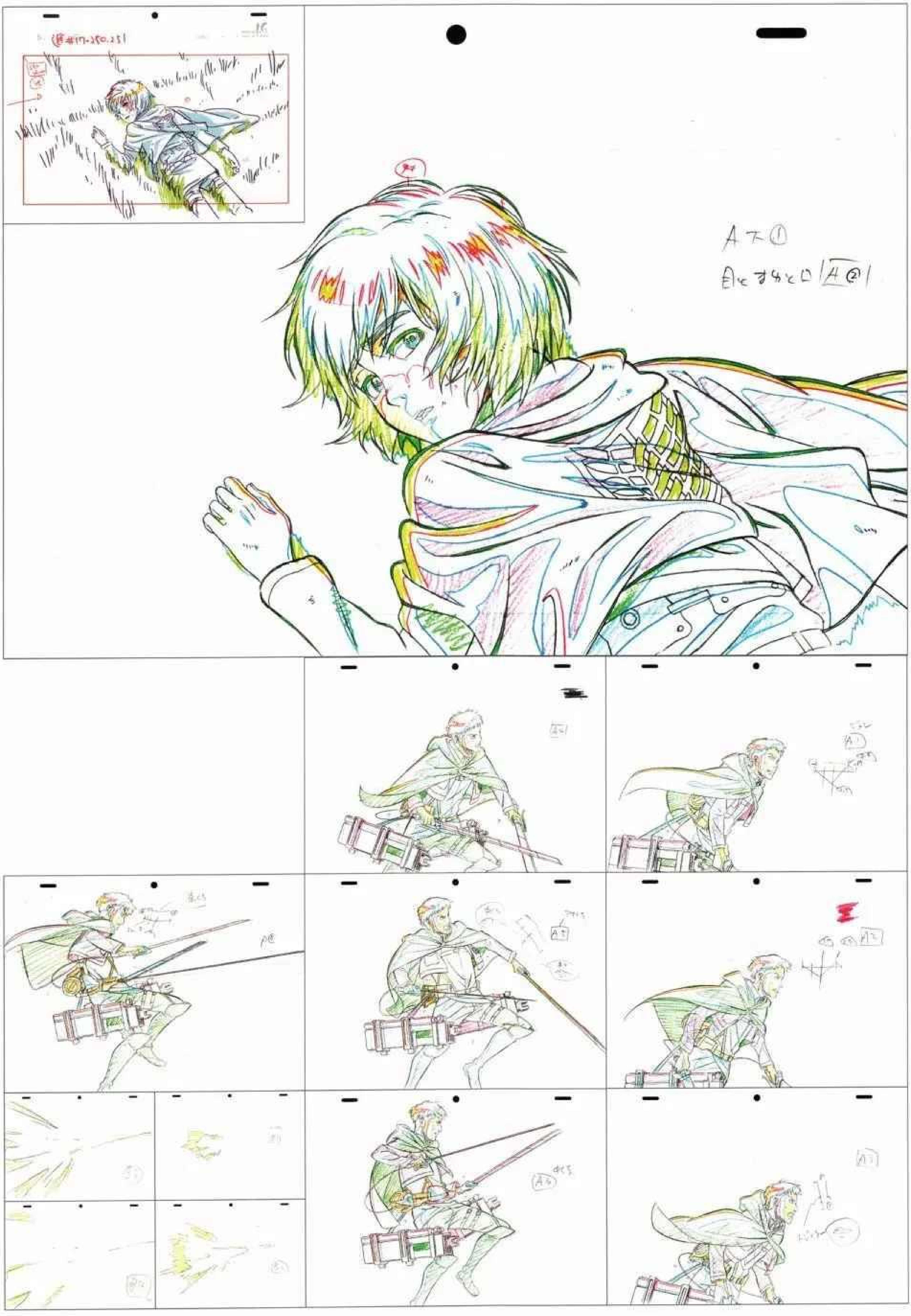


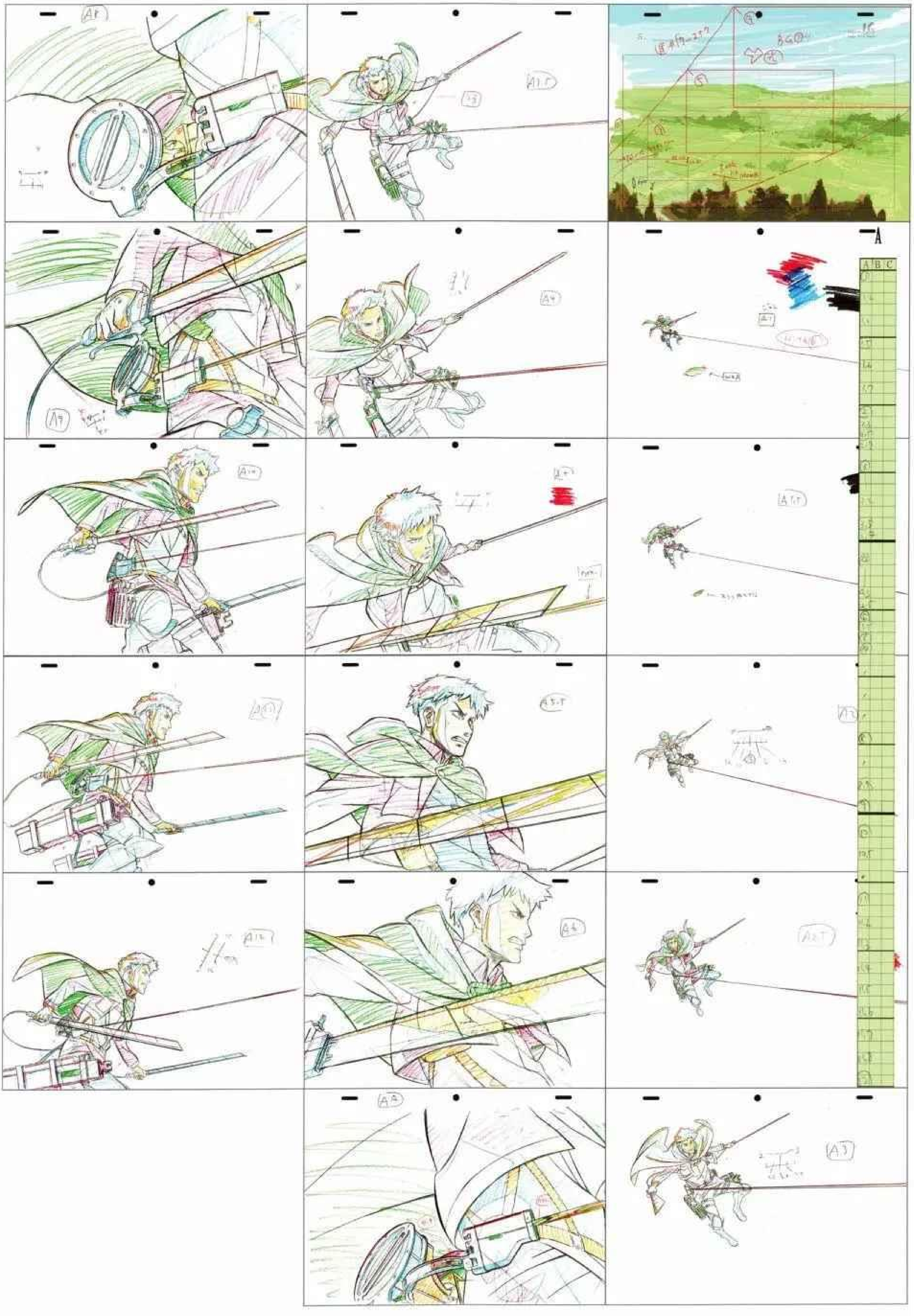


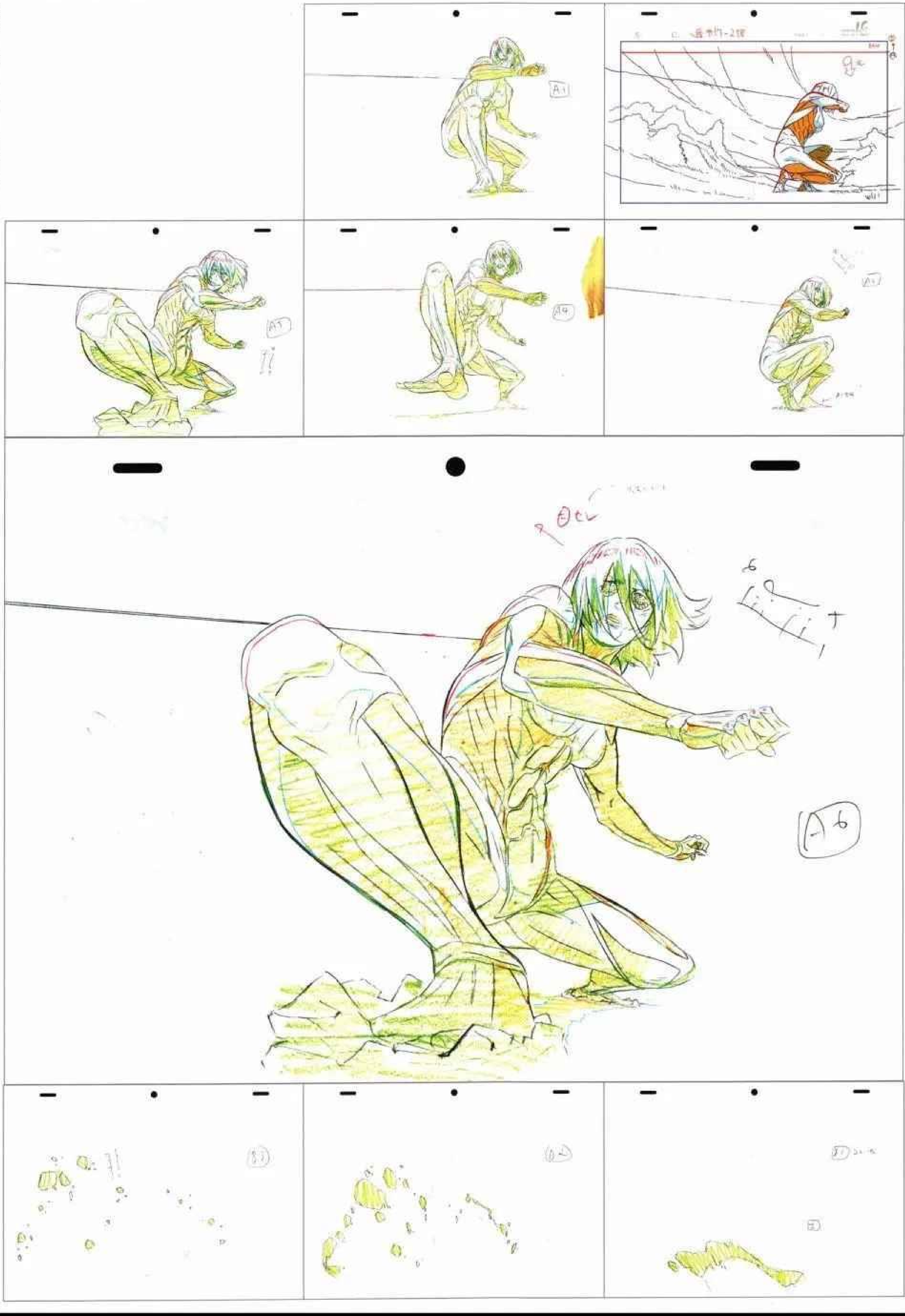

C
B
A

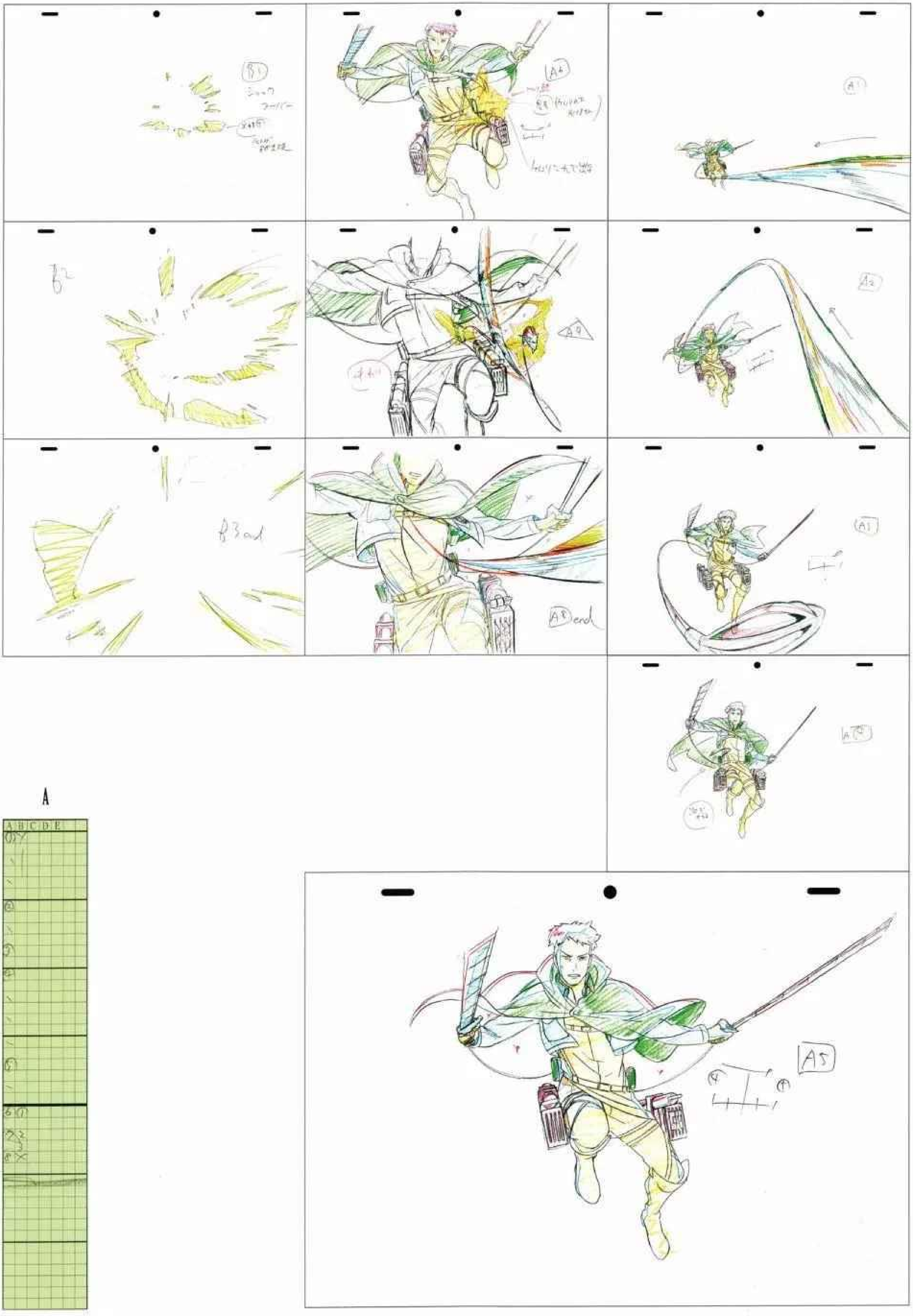

S.
C.
TIME


A1
B1

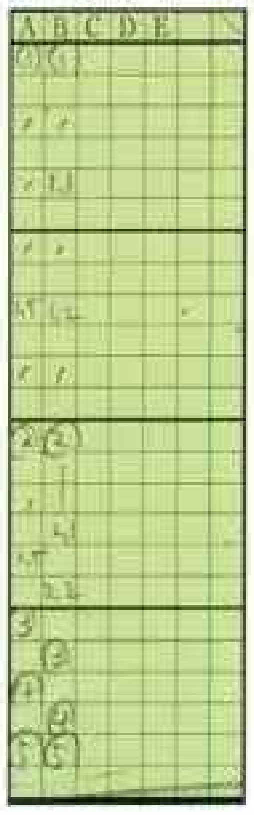


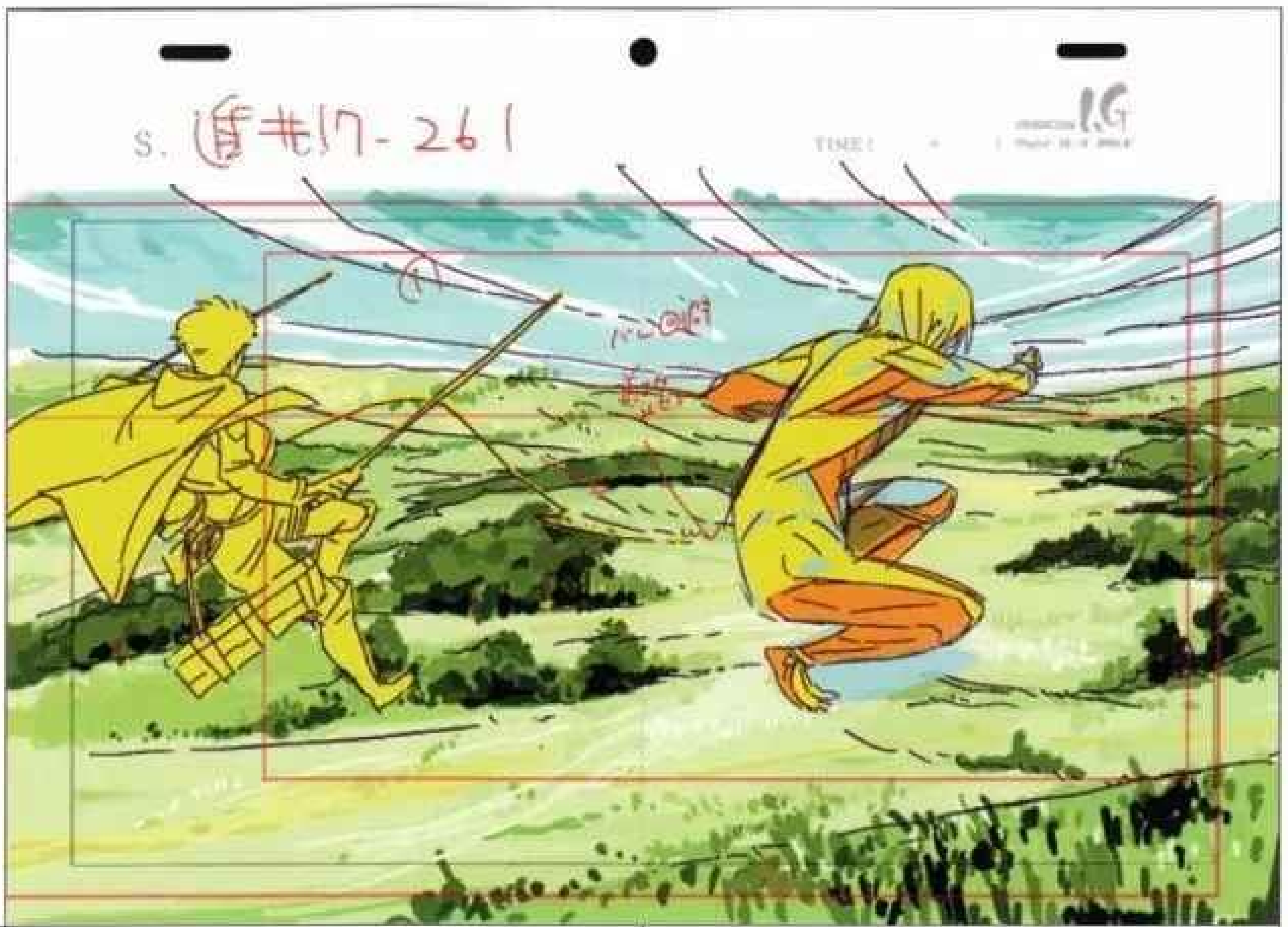


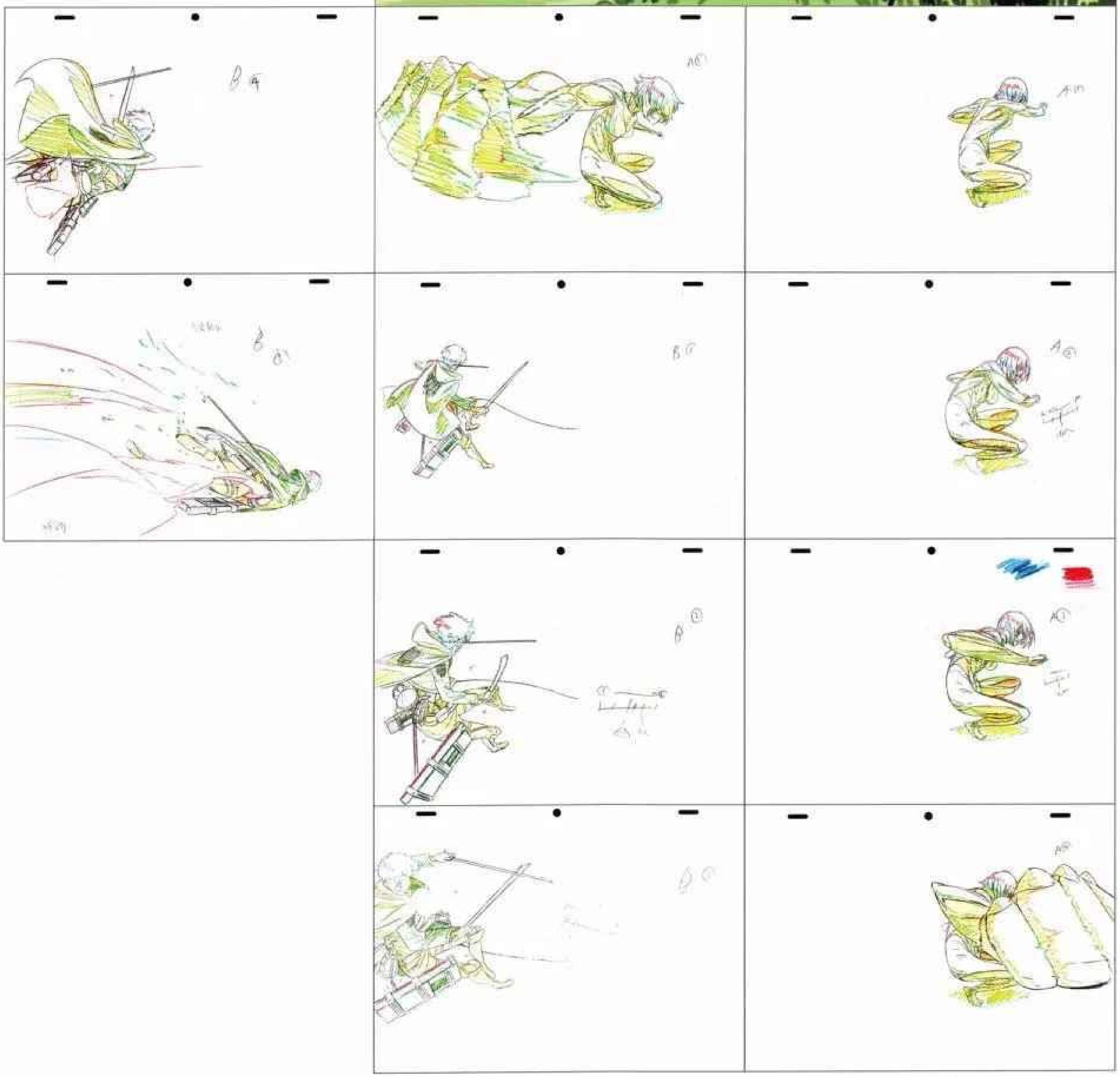

A6

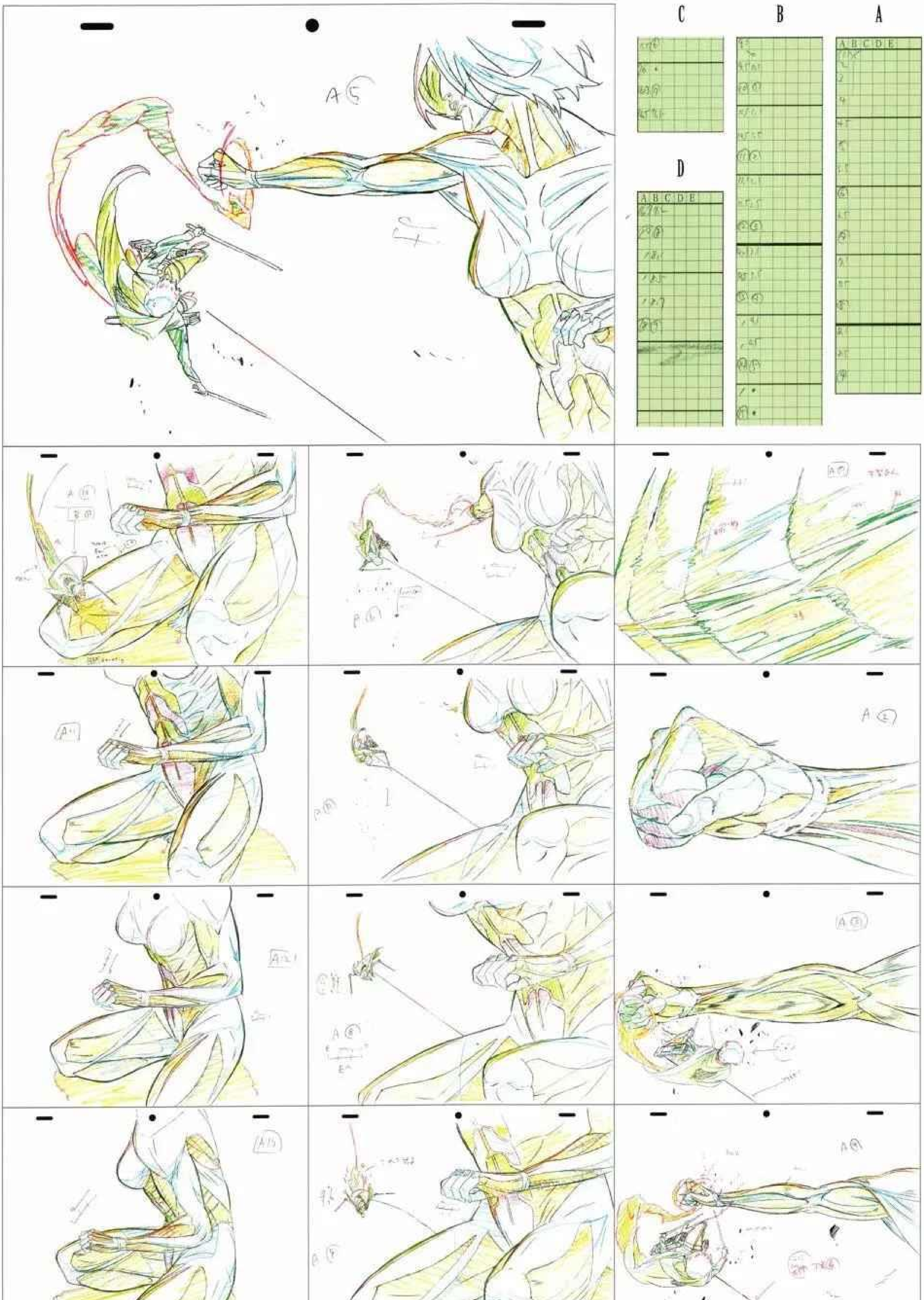

A5

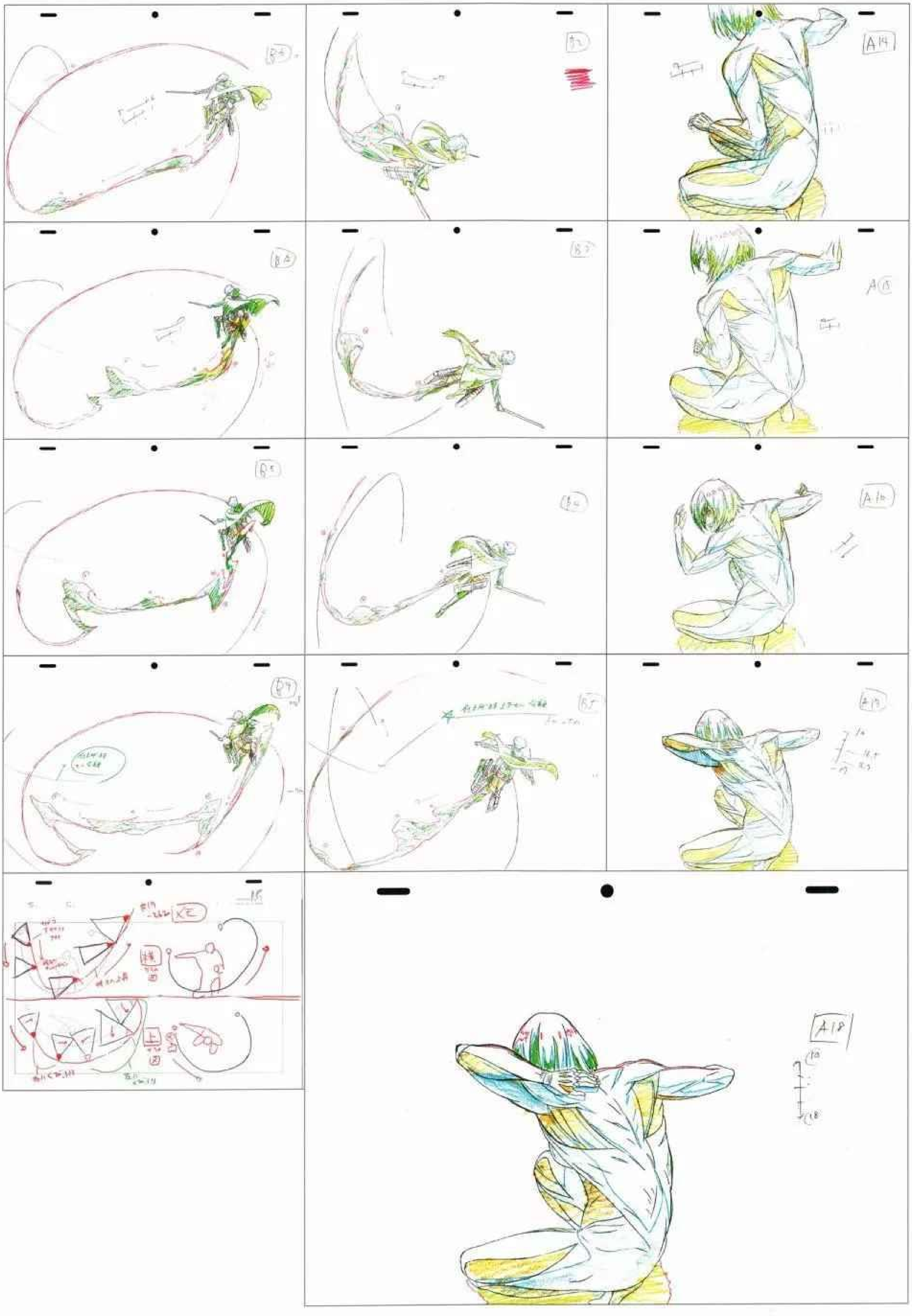
A

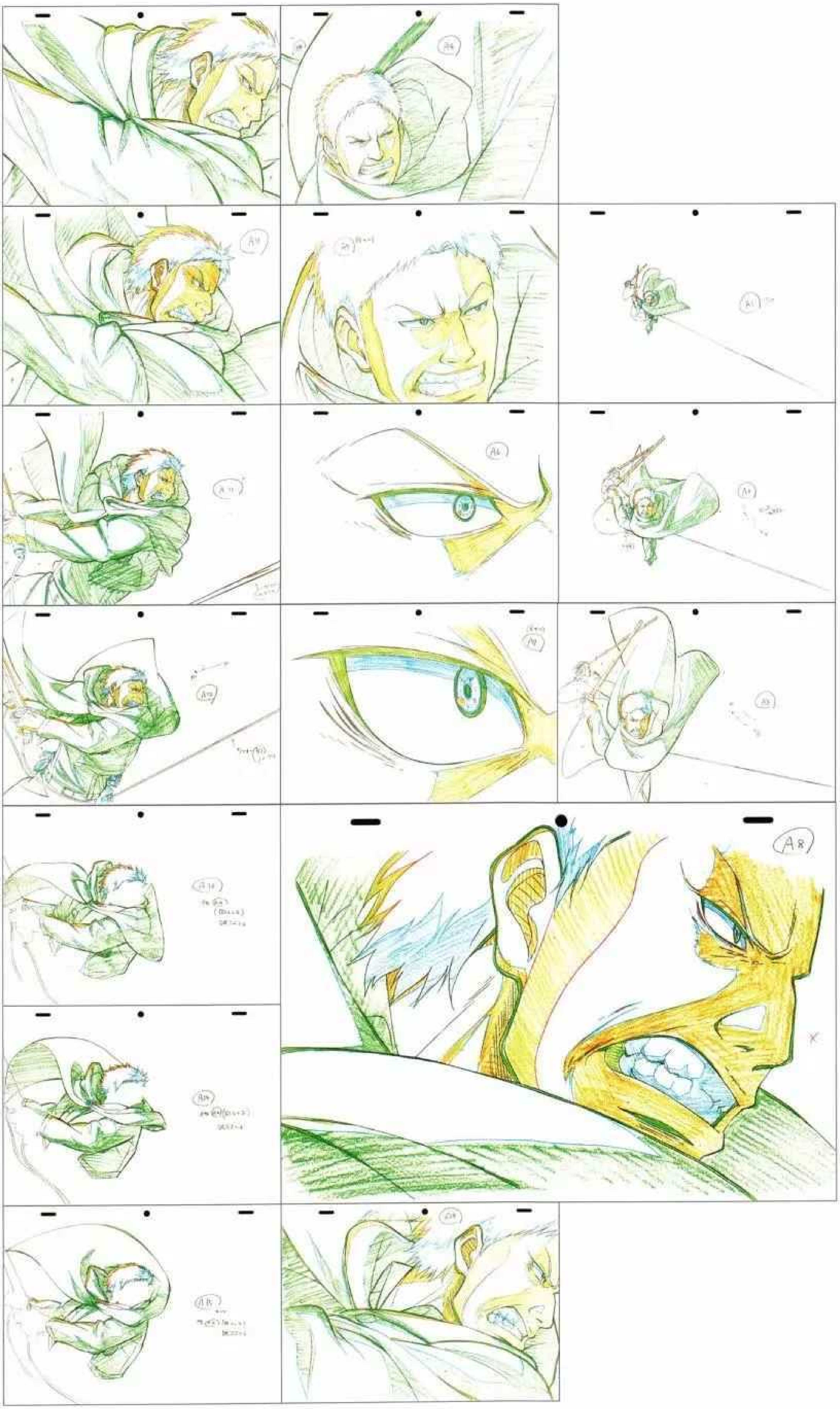




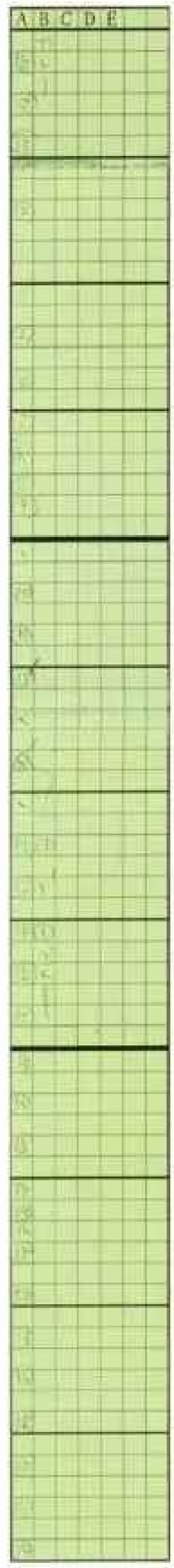


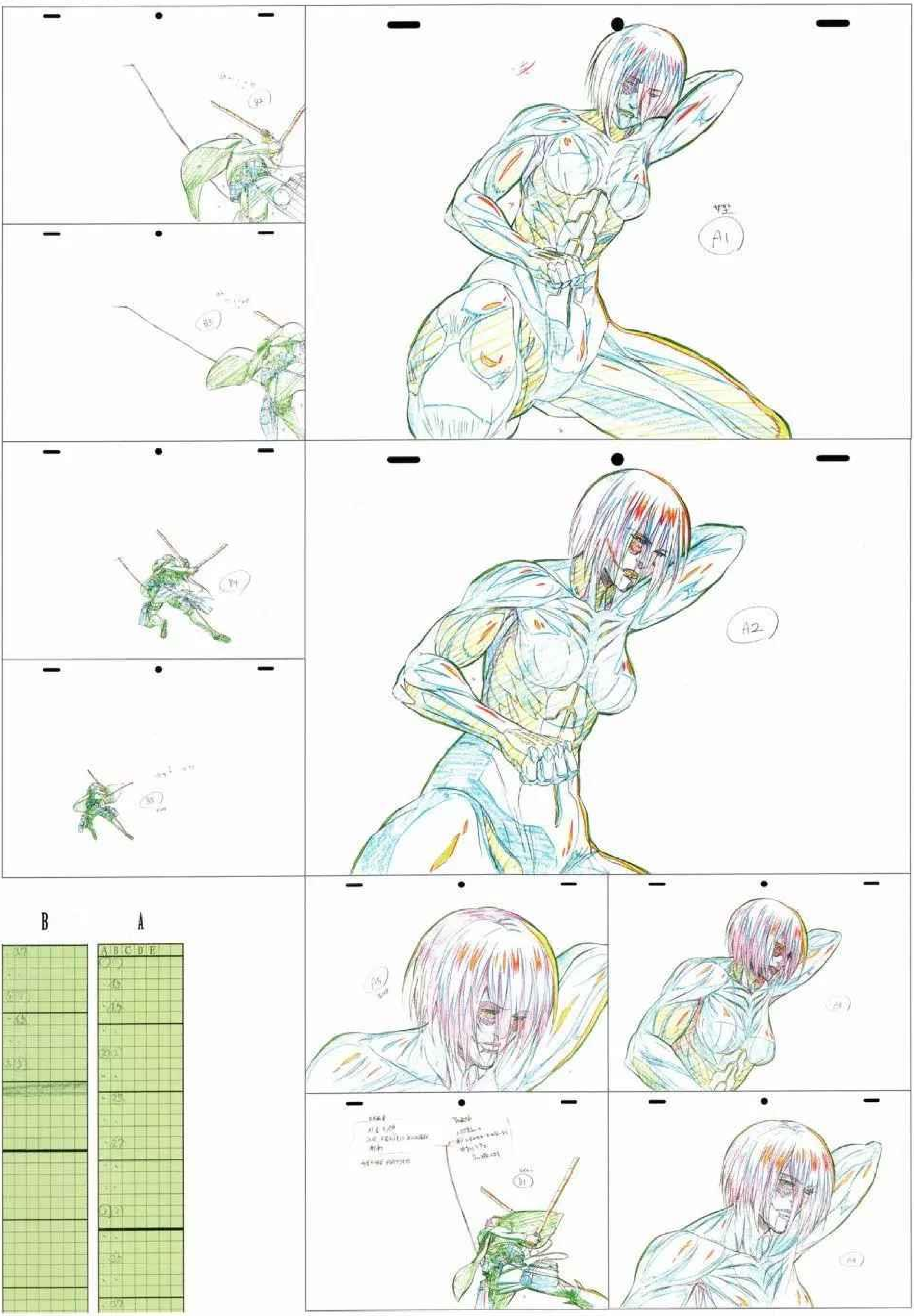

C
B
A
D

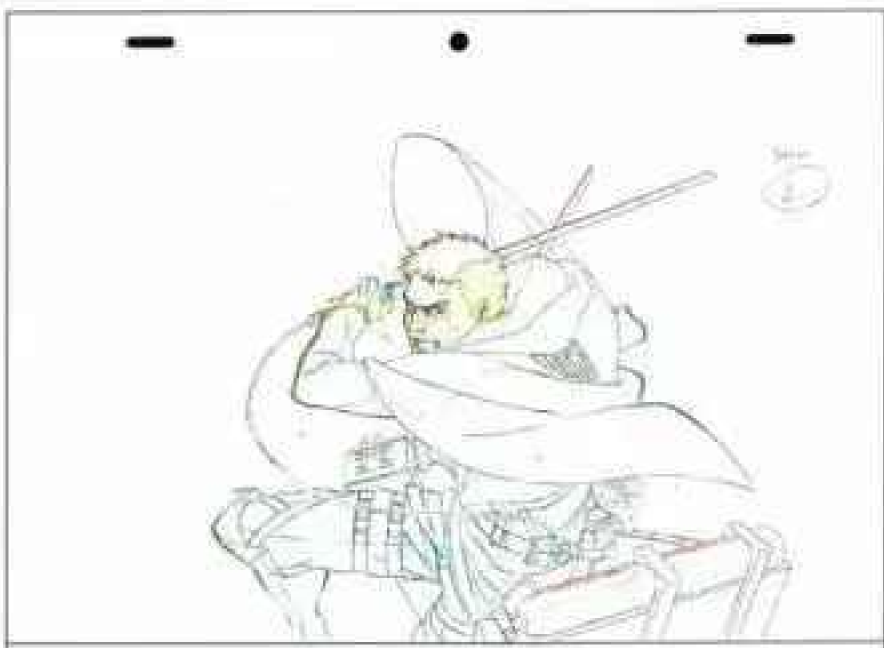

A14
A16
A18

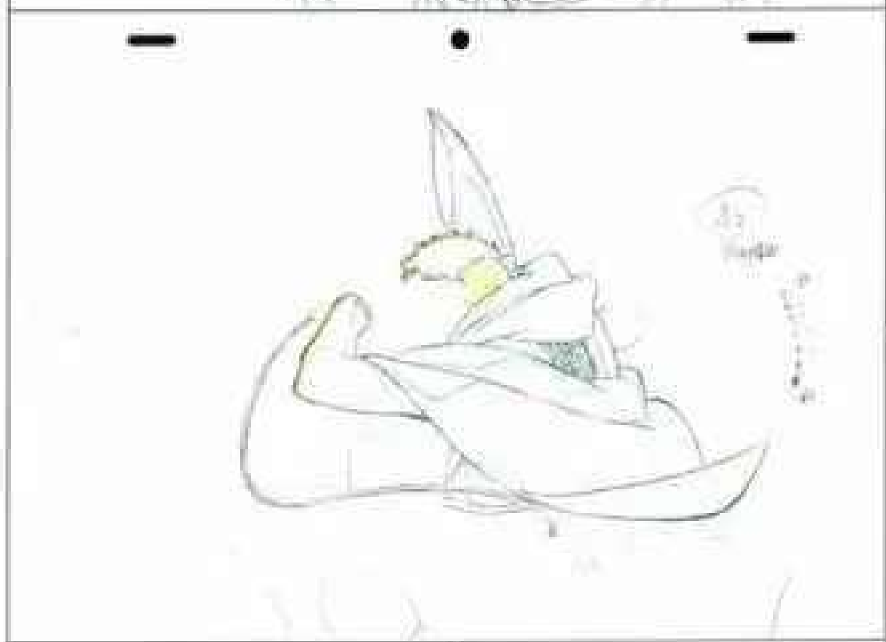


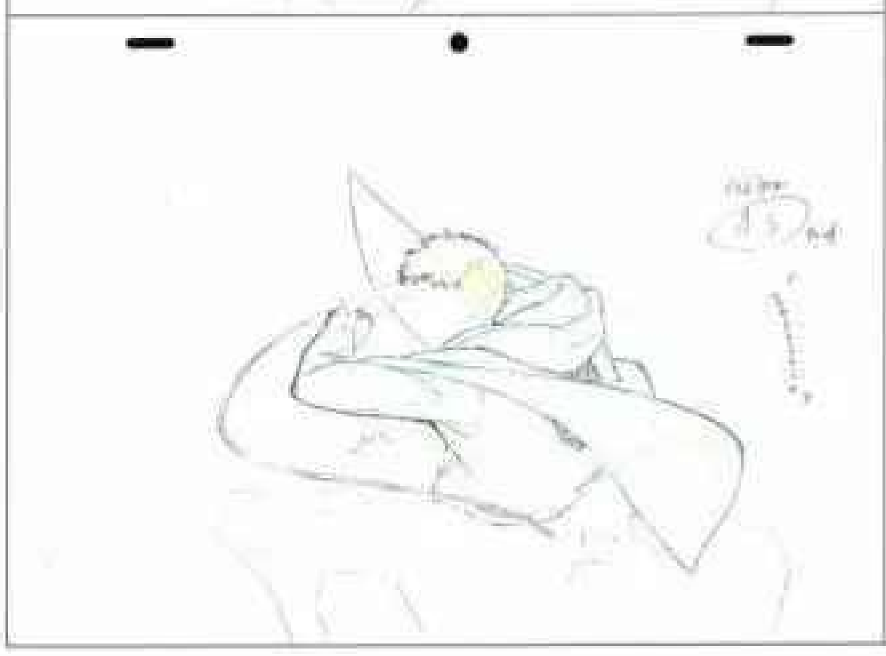
A




A1
A2
B
A



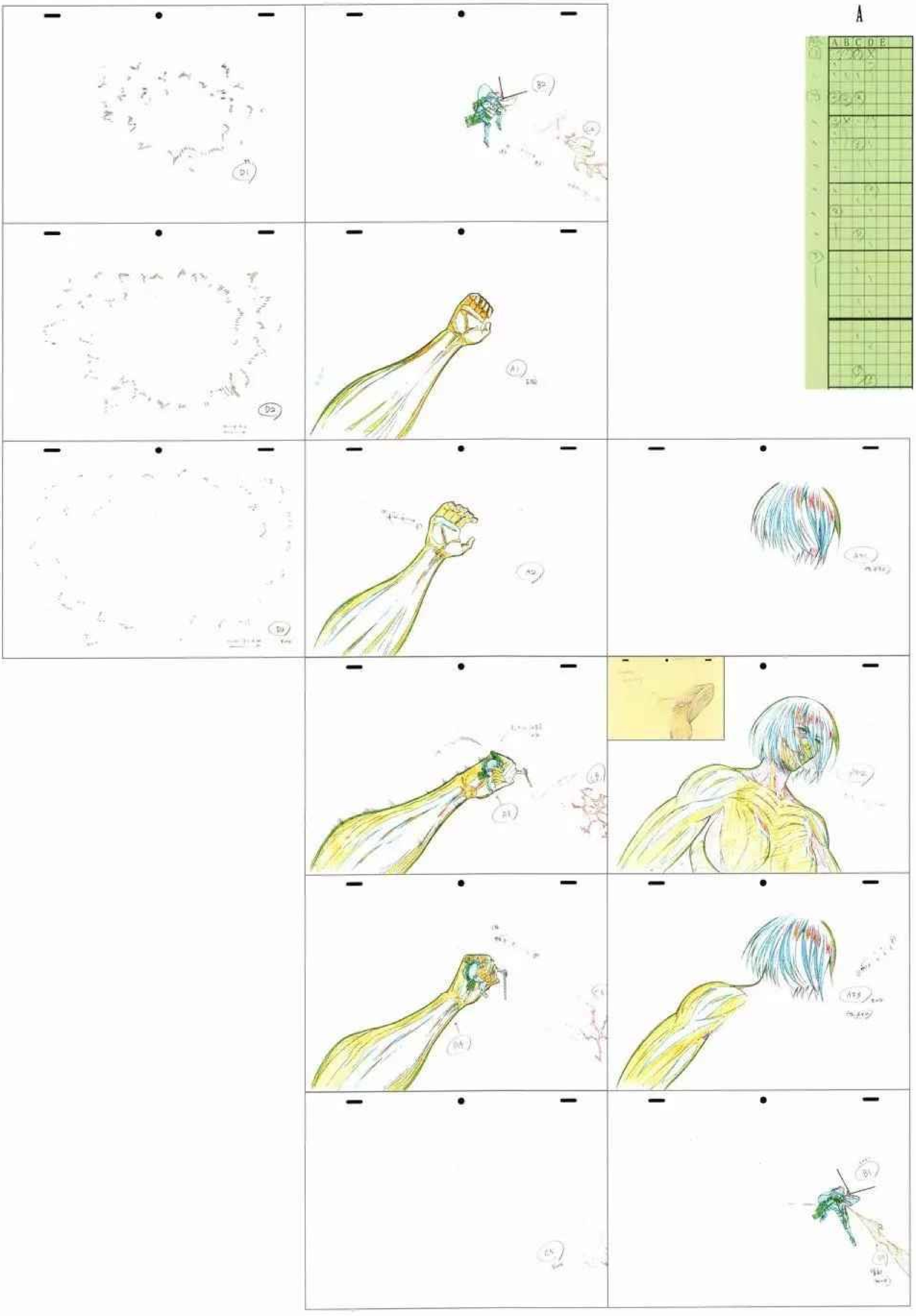





A1

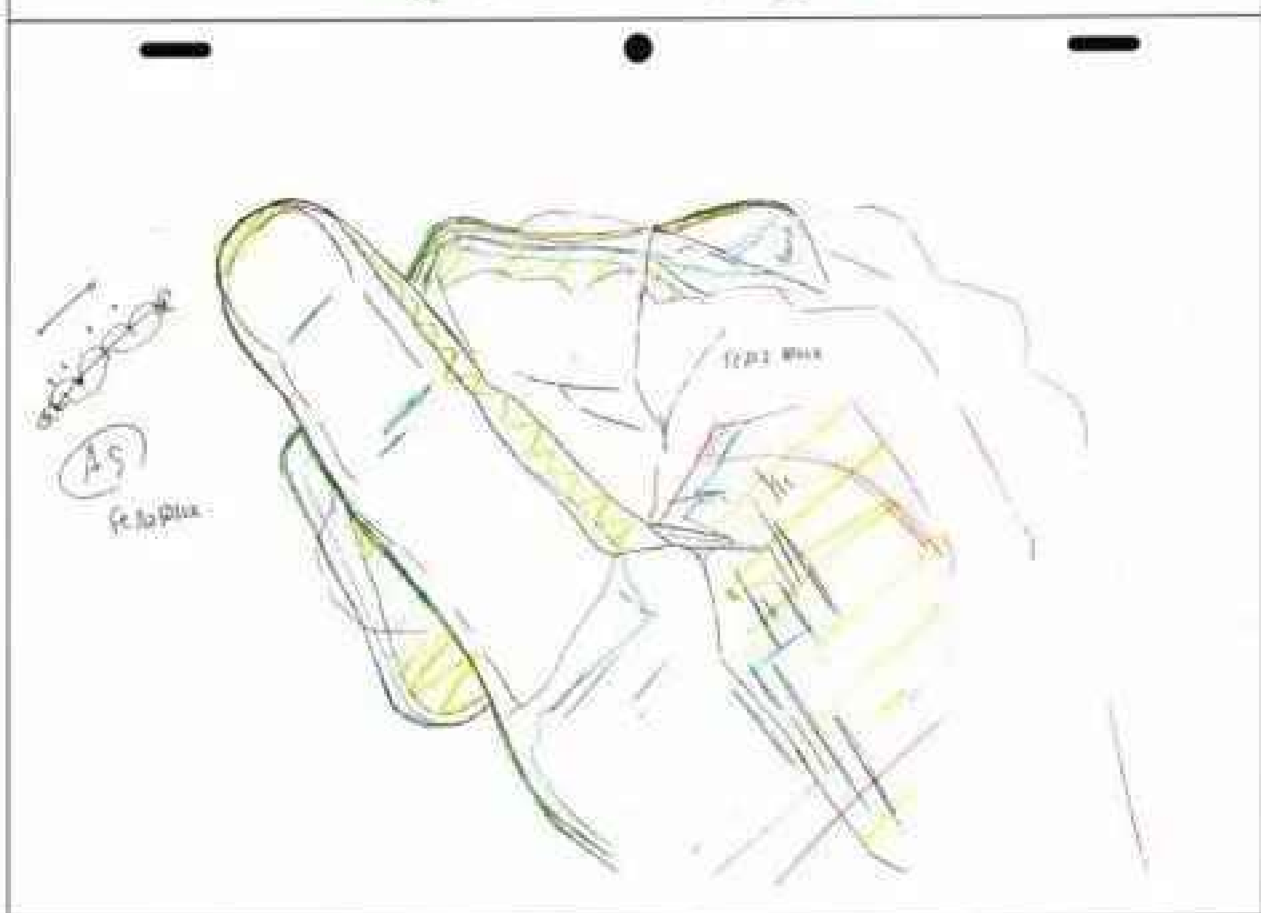

A2


A3
END

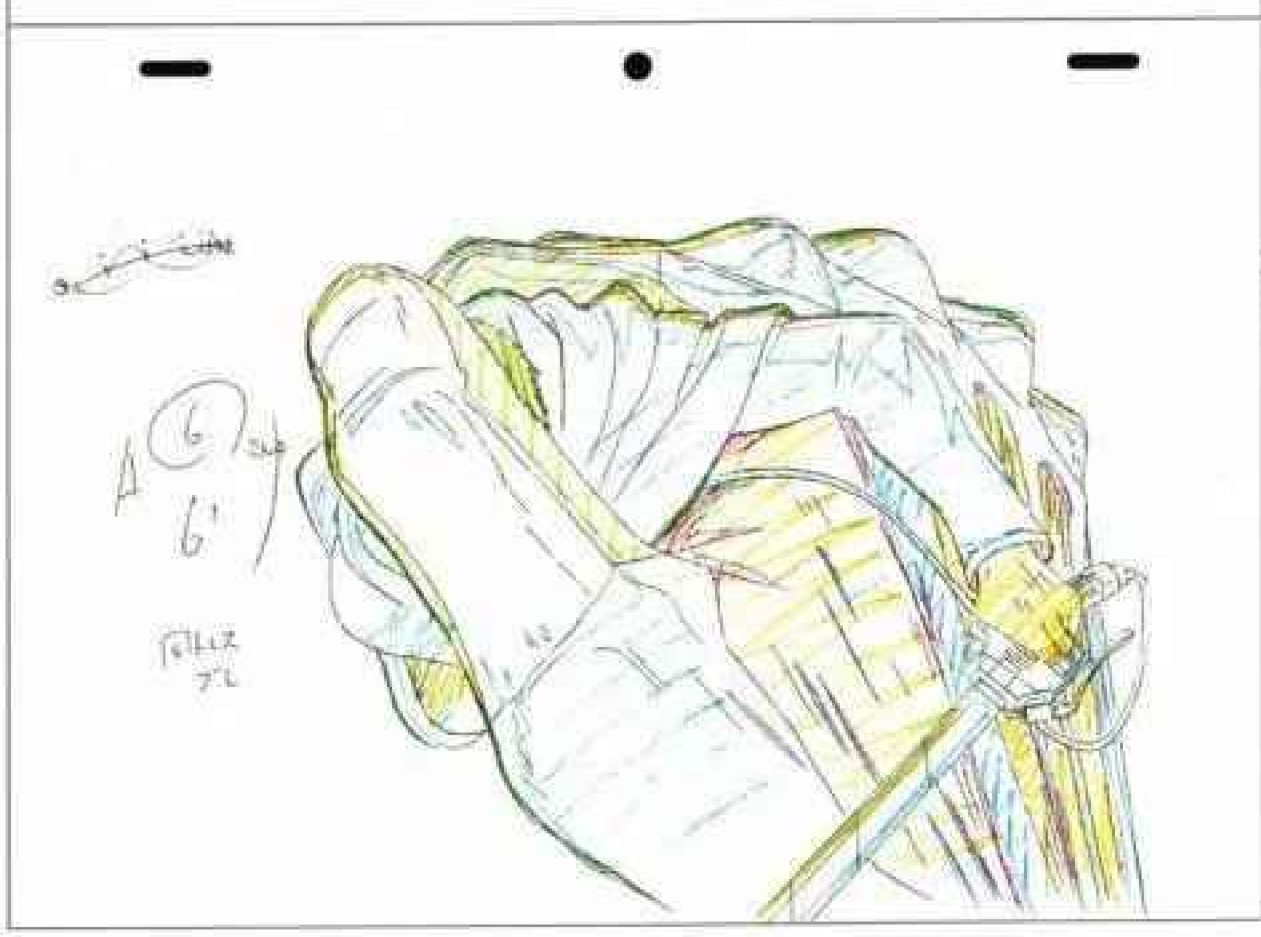

A


A3

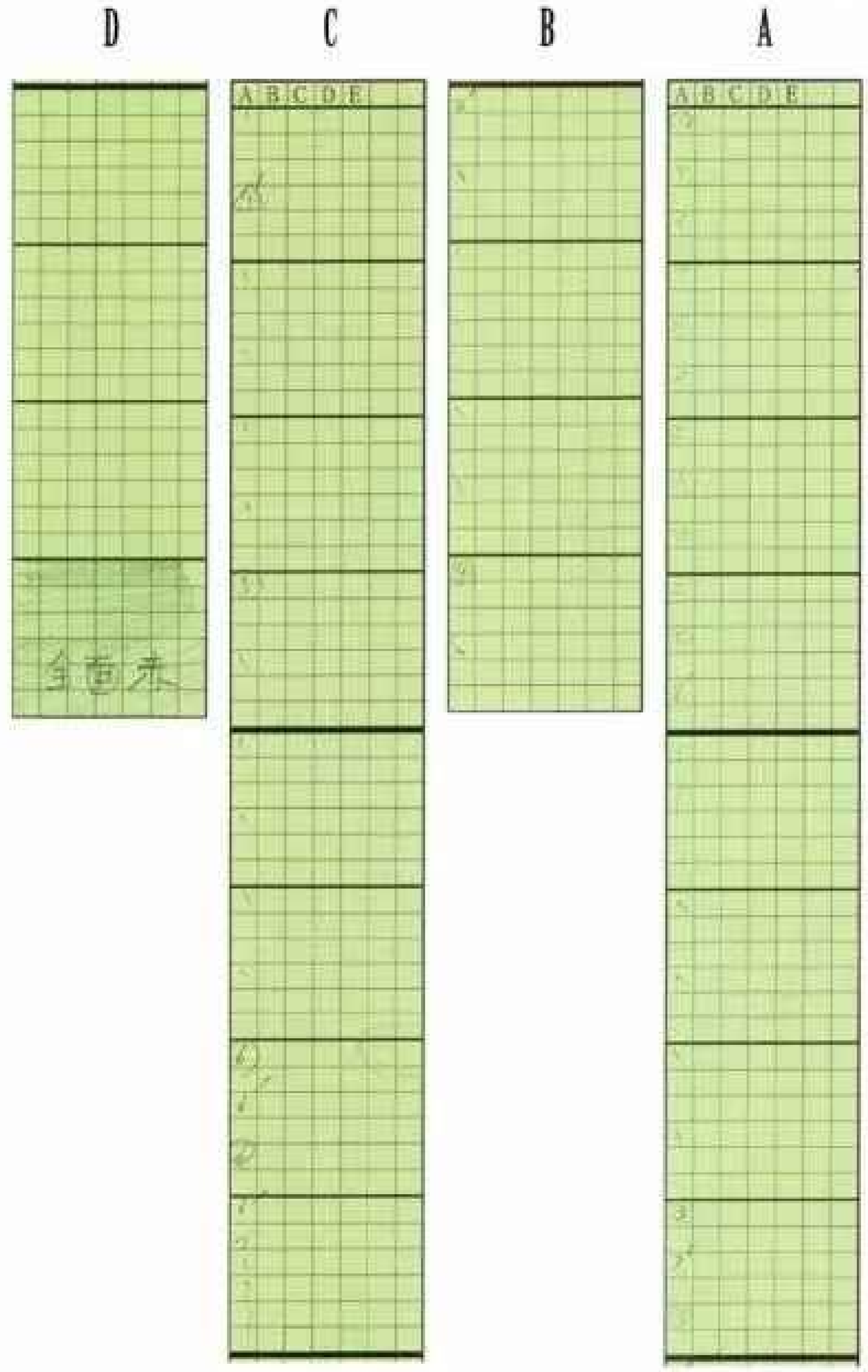

A4
A2

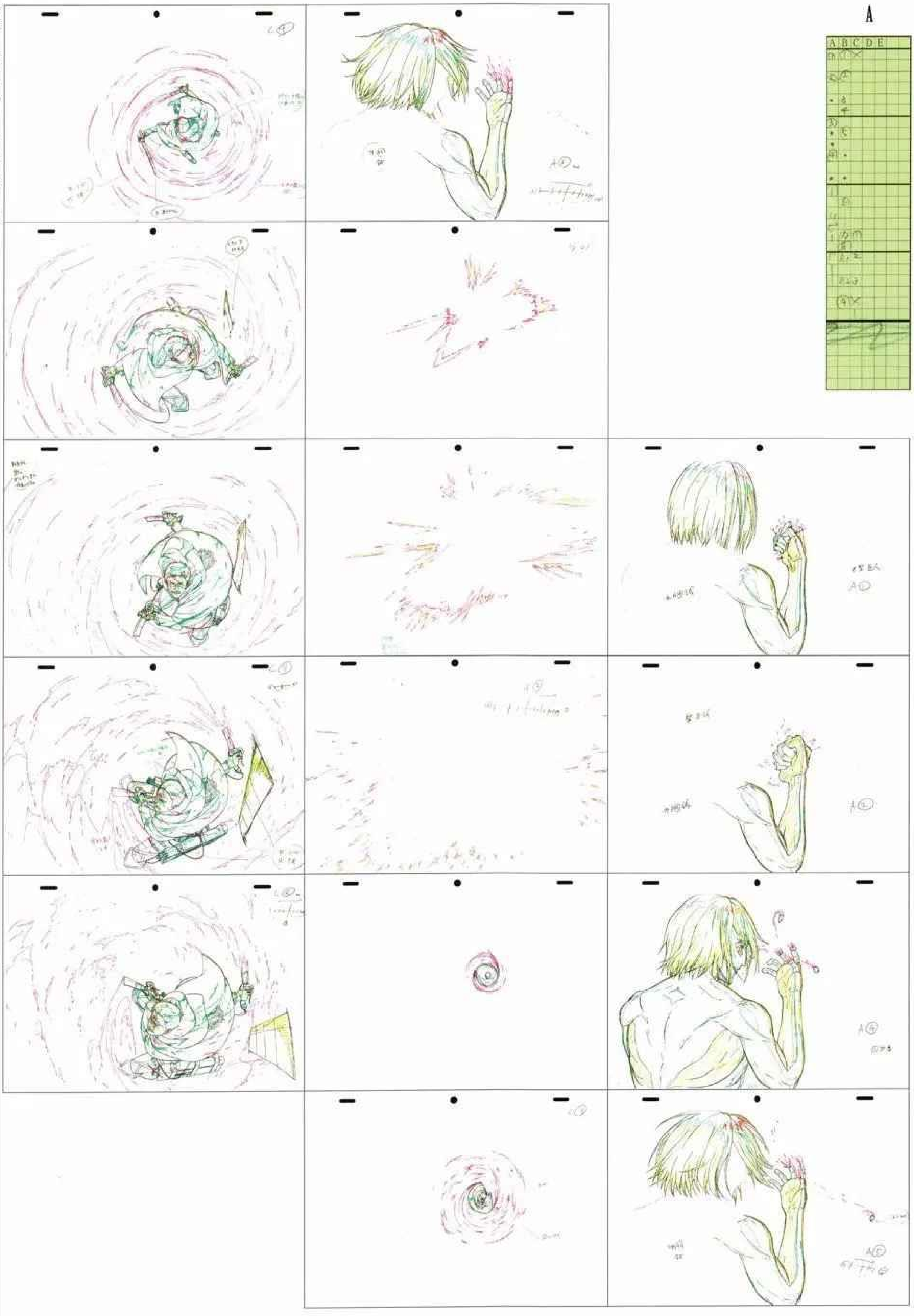

A5

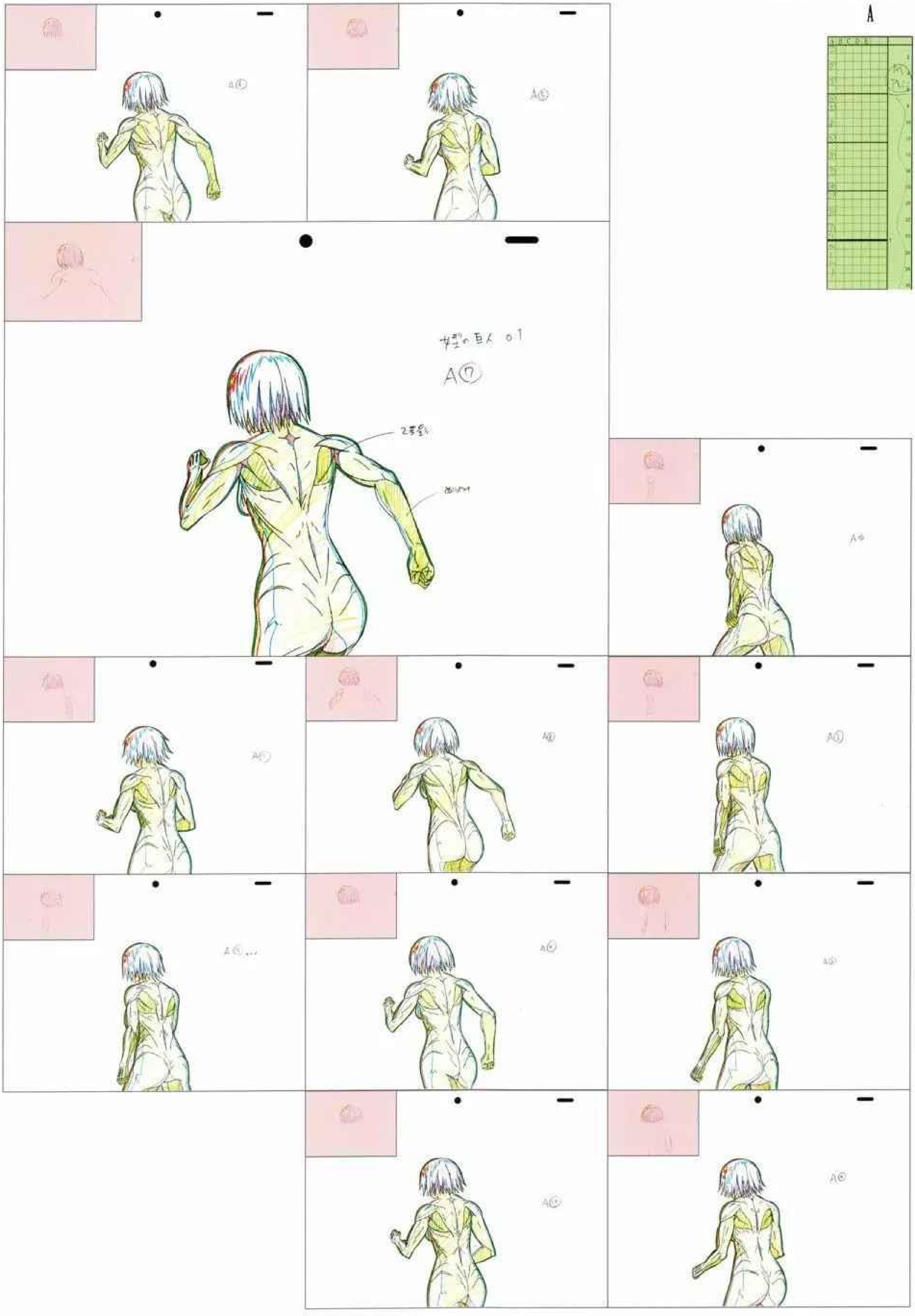

A1

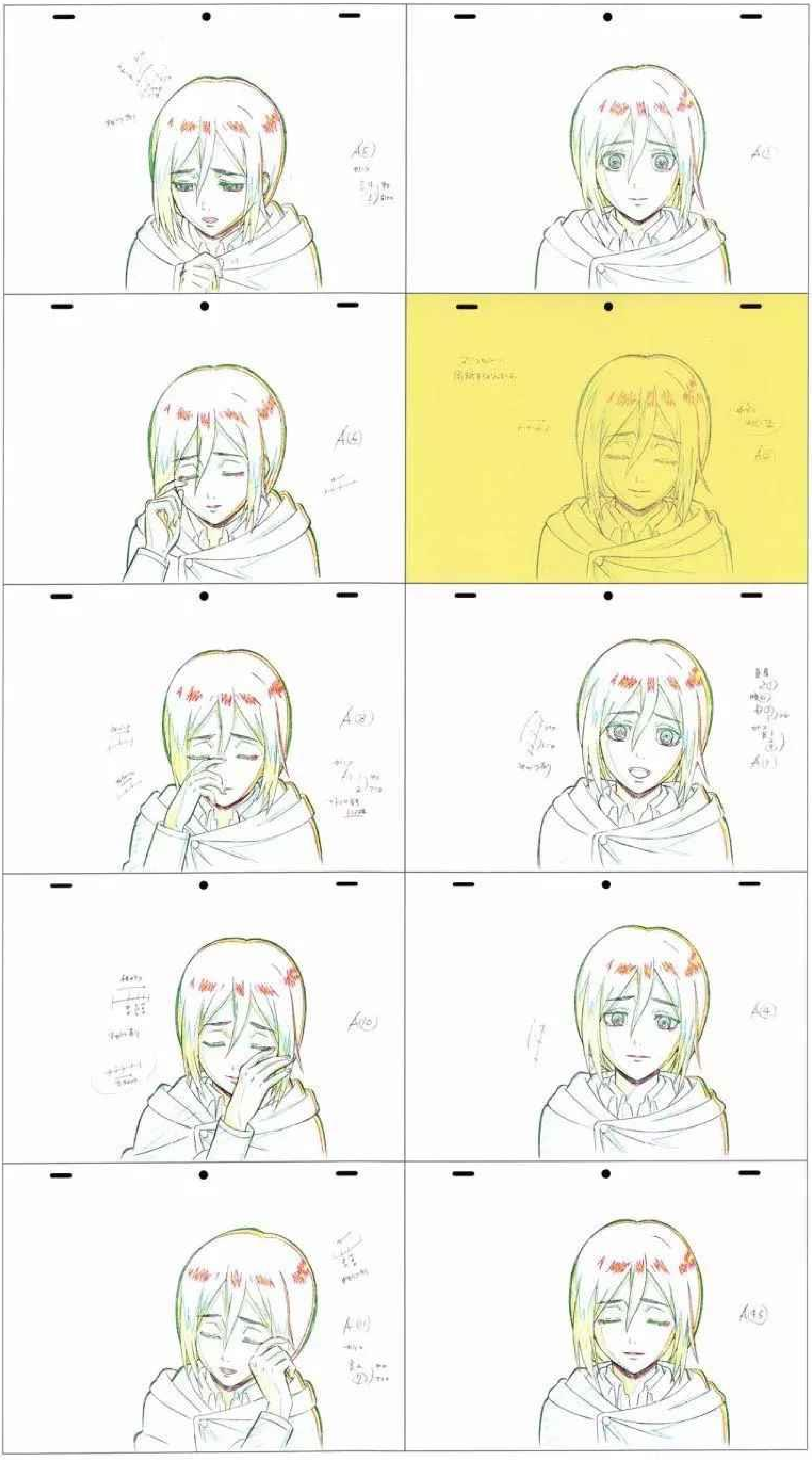

A6


A2


D
C
B
A
A B C D E
全面赤

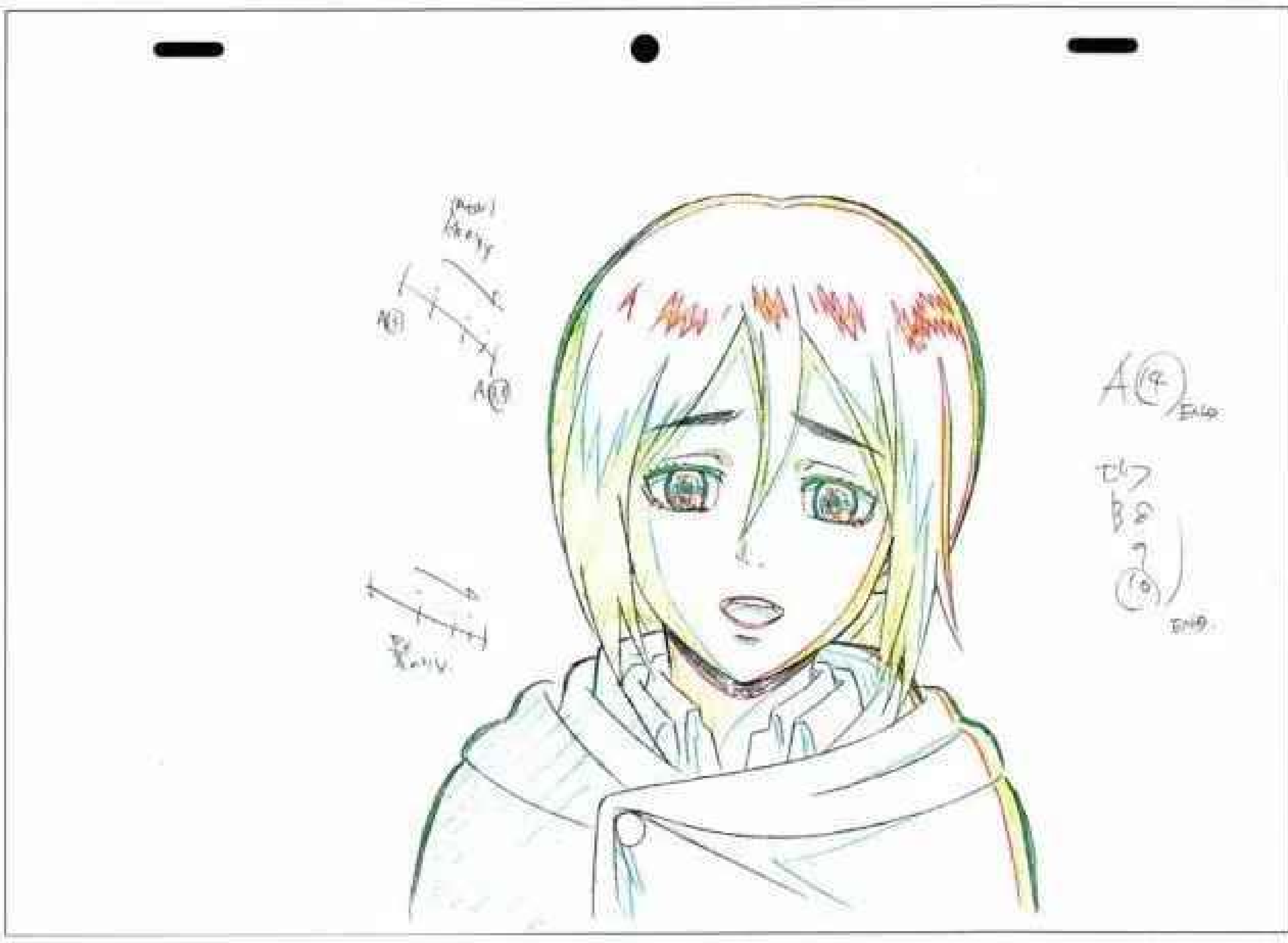

A
A B C D E


A
女型の巨人 01
A⑦



荒木哲郎コメント

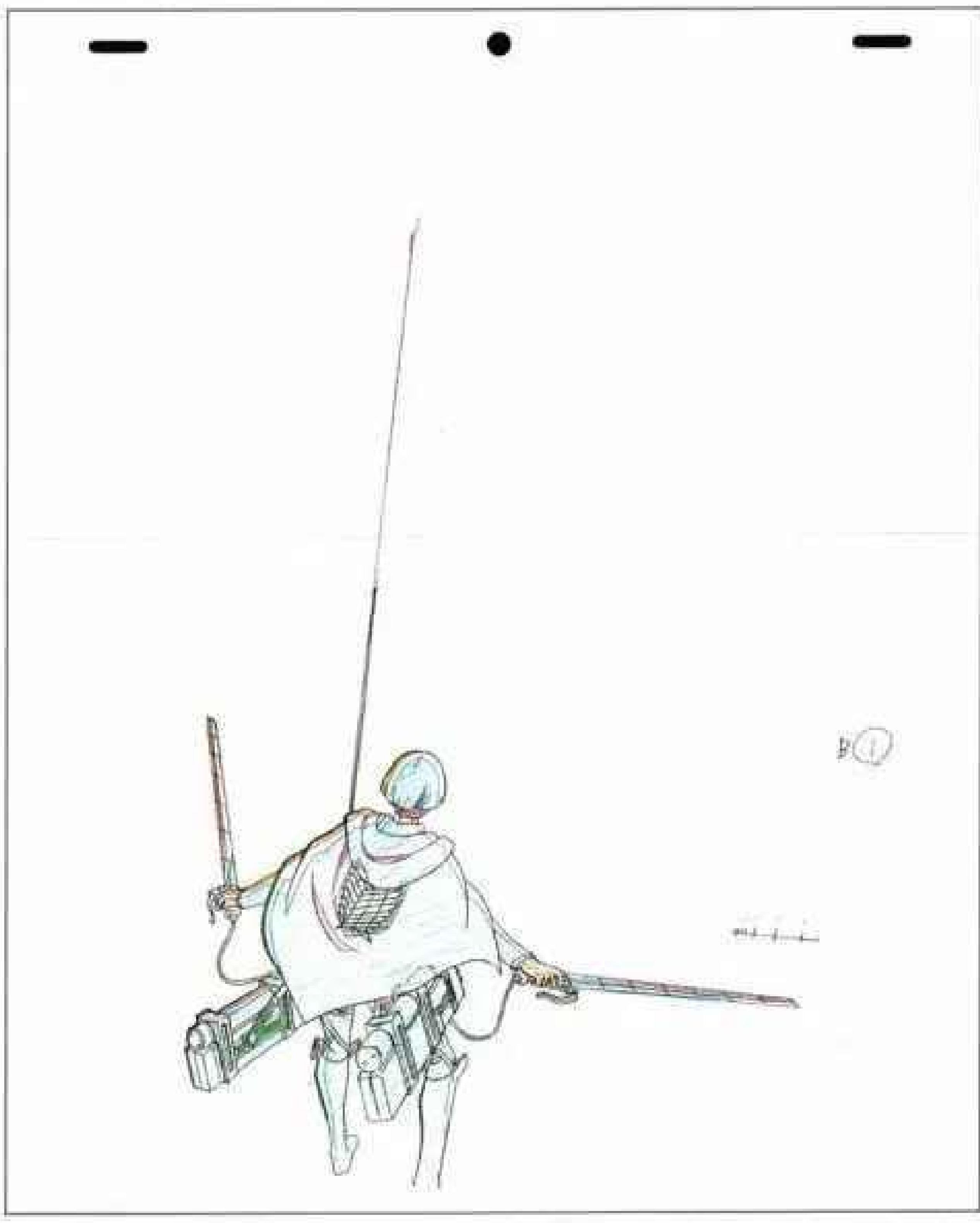
高い女子力を発揮するクリスタと、それに見とれる男子軍団。原作の人気シーンでしたので、頑張ってもらいました。こういうコメディシーンでは、ライナーは真剣であればあるほど笑えるので、好んでドシリアスな顔をオーダーしていました。最終的にはPCで荒木が影を足して、もう一段濃い絵にした覚えがありますね。

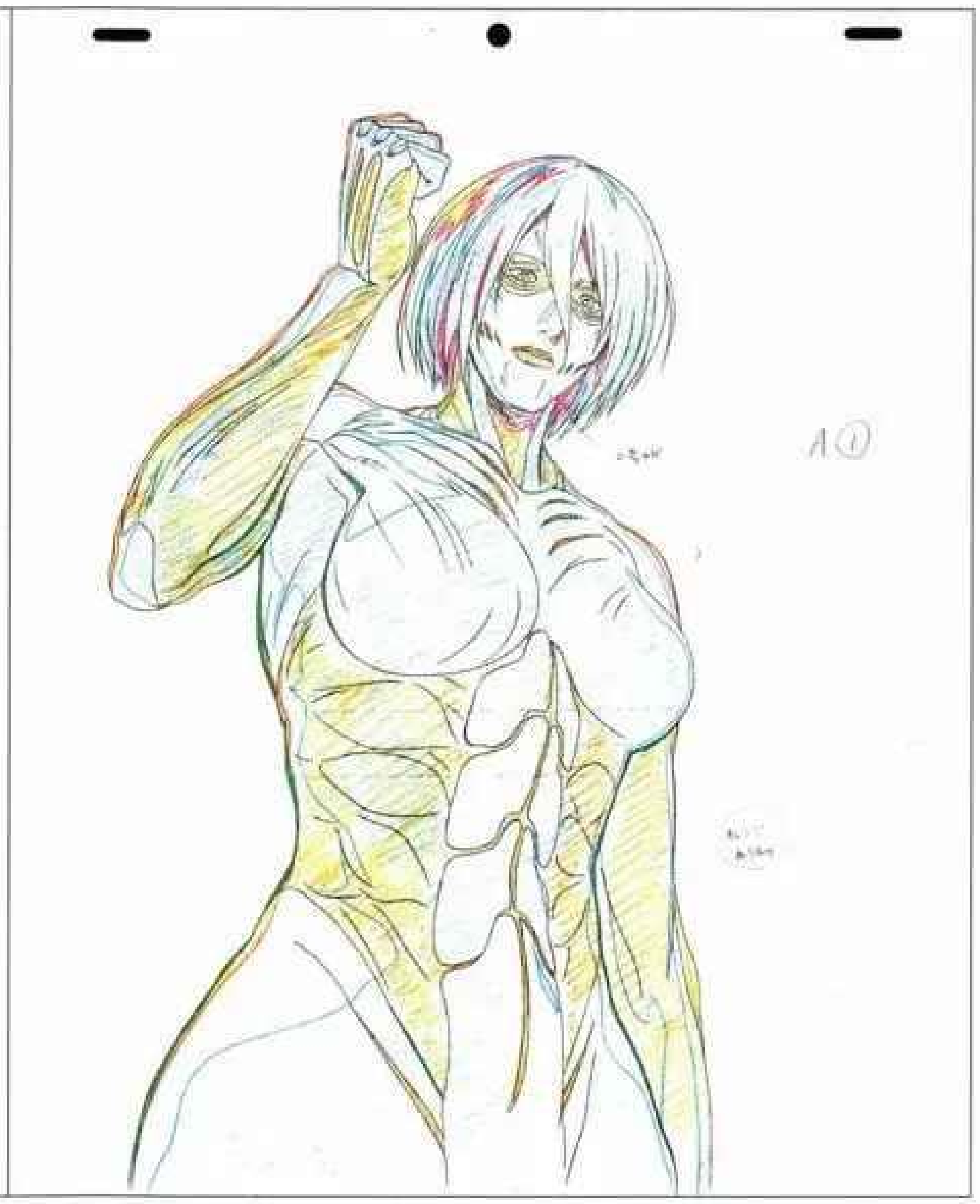






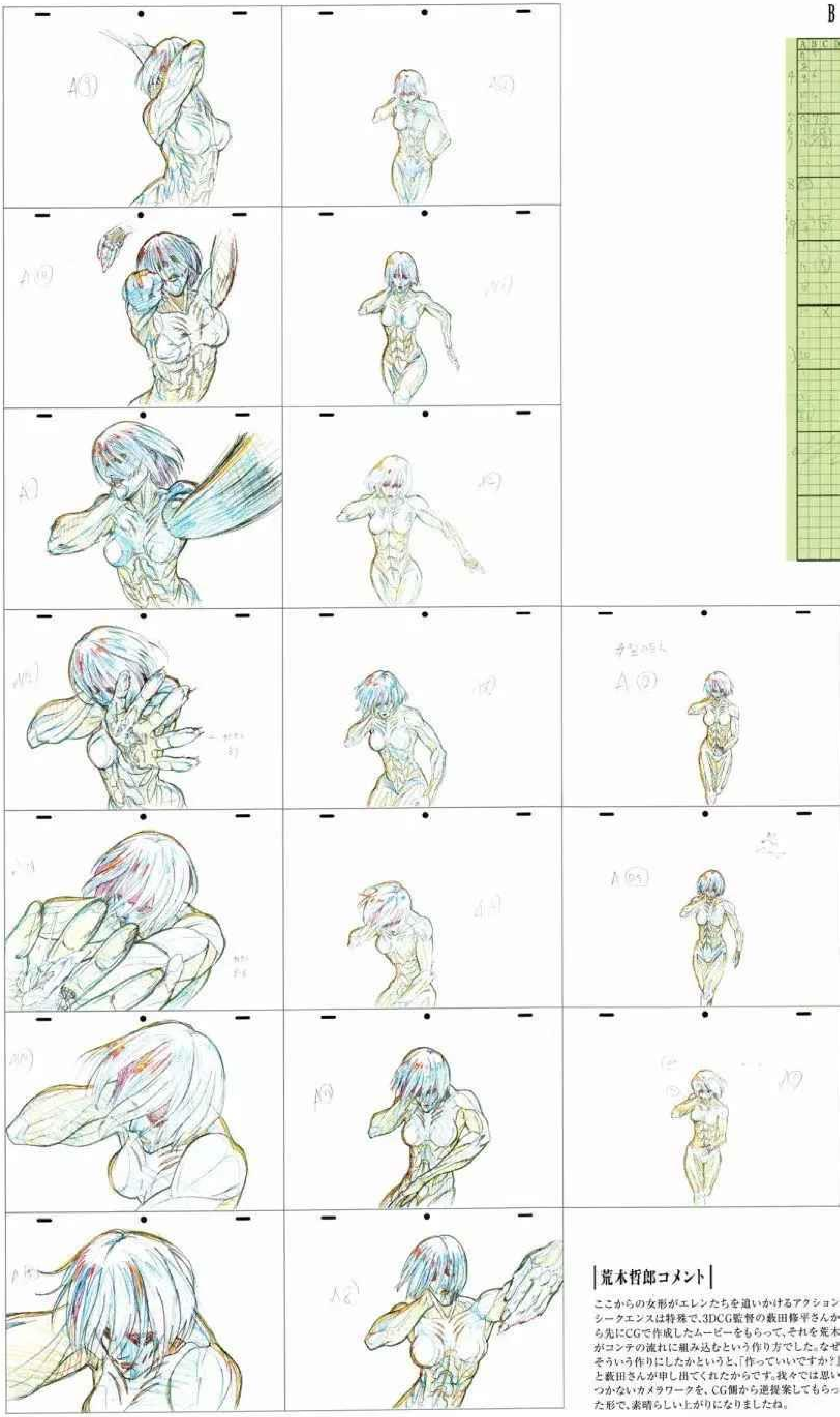



B①


A①

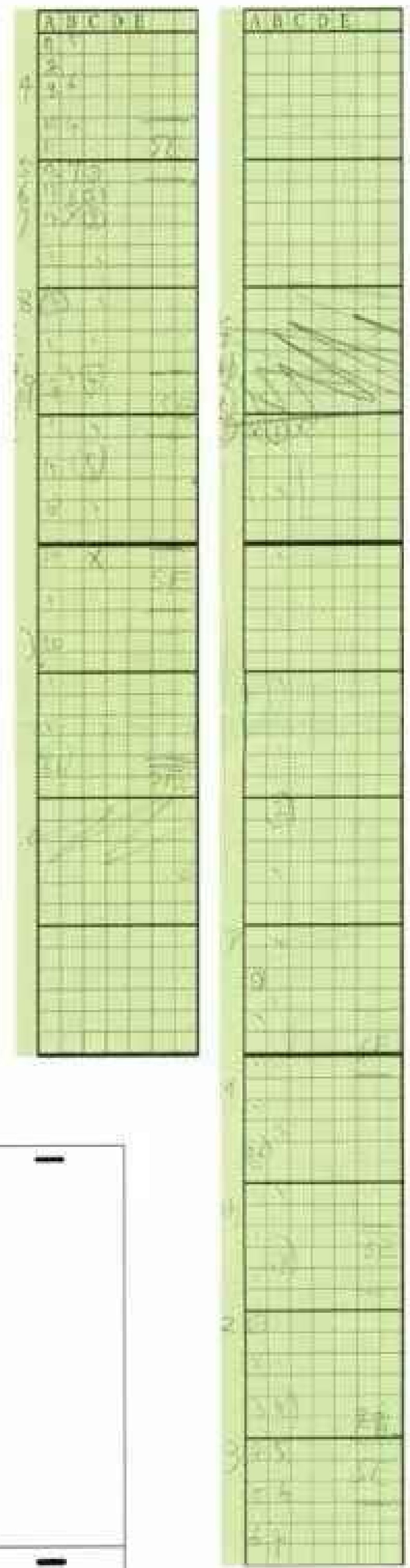

オレンジ部分
塗りわけ
2号カゲ
A①





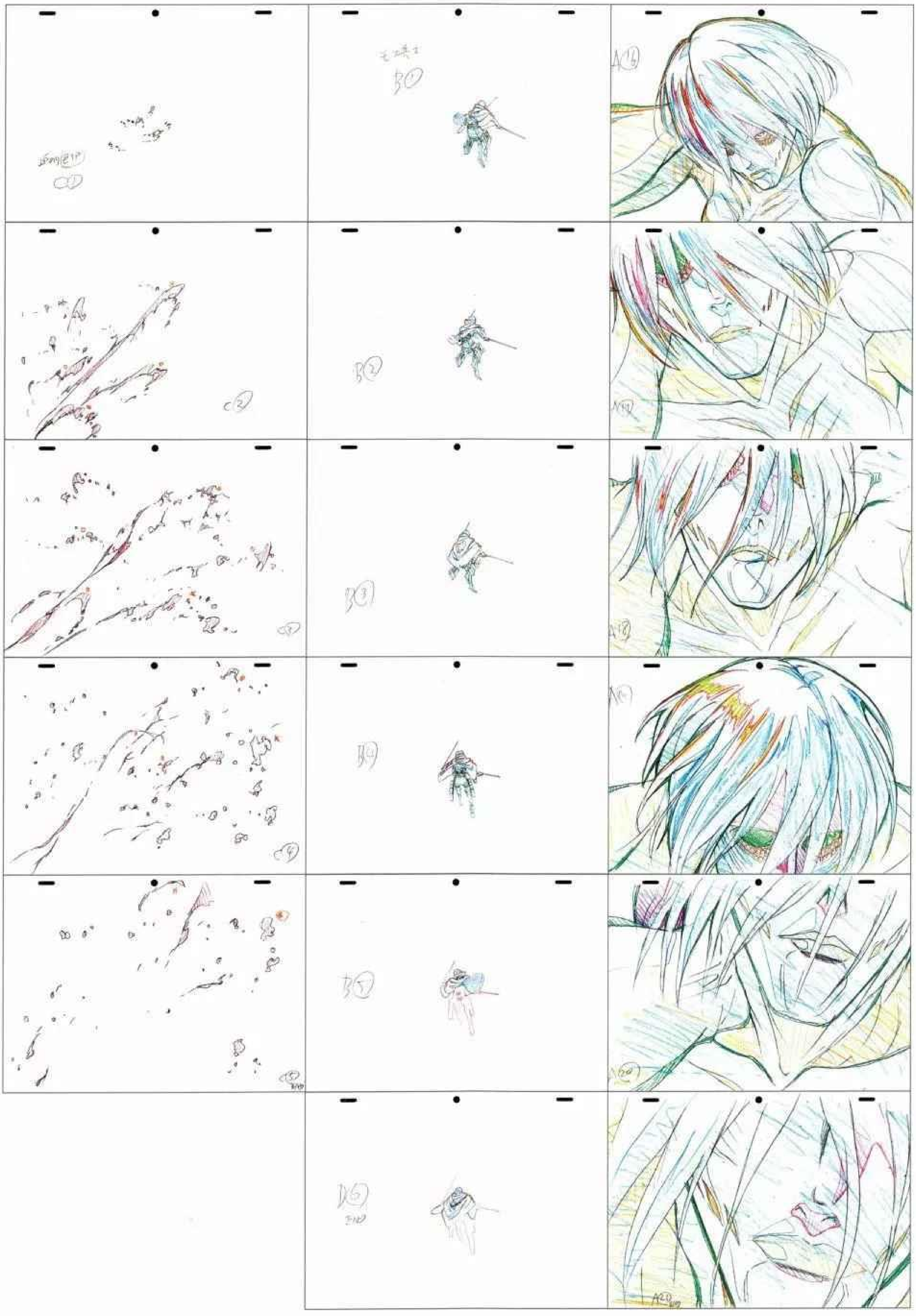
B

A

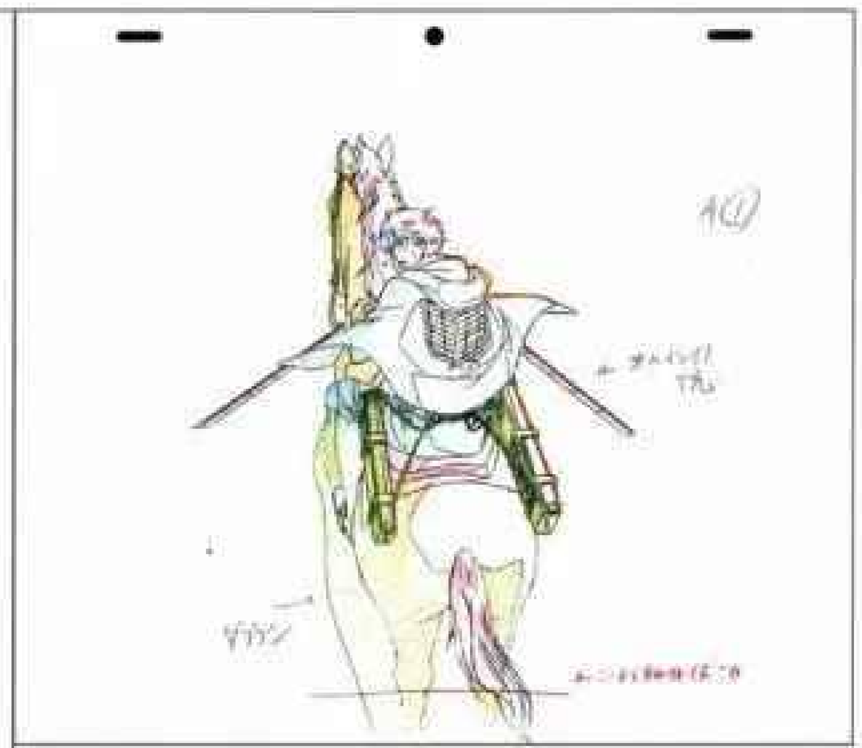


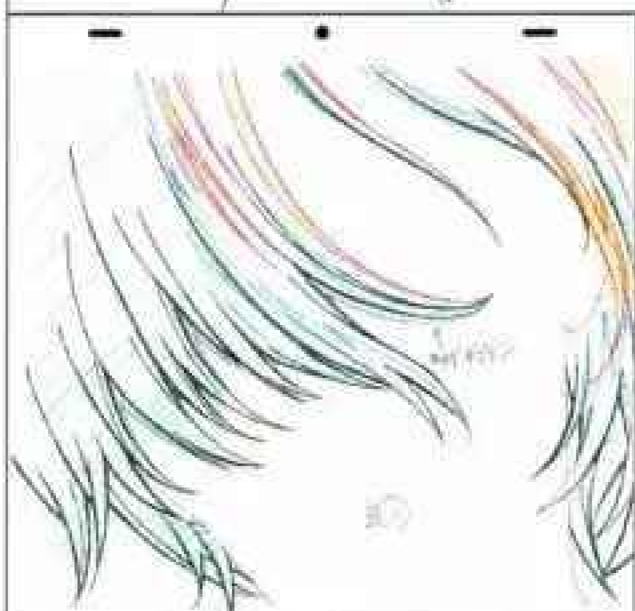
荒木哲郎コメント

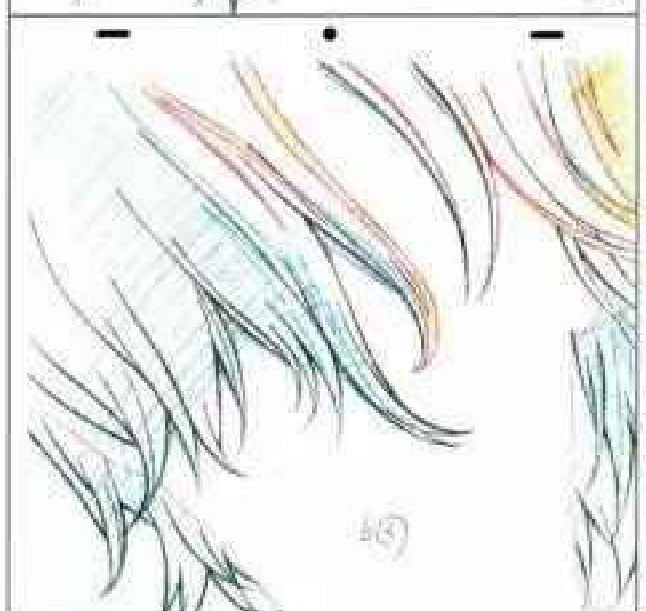
ここからの女形がエレンたちを追いかけるアクションシークエンスは特殊で、3DCG監督の籔田修平さんから先にCGで作成したムービーをもらって、それを荒木がコンテの流れに組み込むという作り方でした。なぜそういう作りにしたかというと、「作っていいですか?」と籔田さんが申し出てくれたからです。我々では思いつかないカメラワークを、CG側から逆提案してもらった形で、素晴らしい上がりになりましたね。

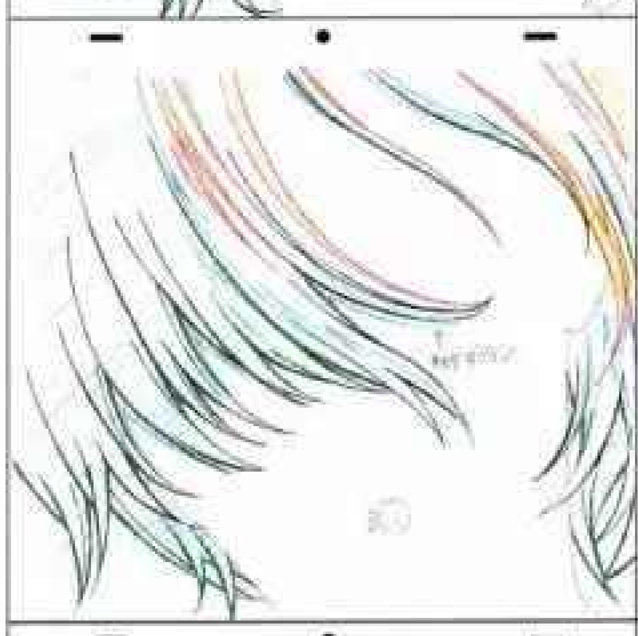


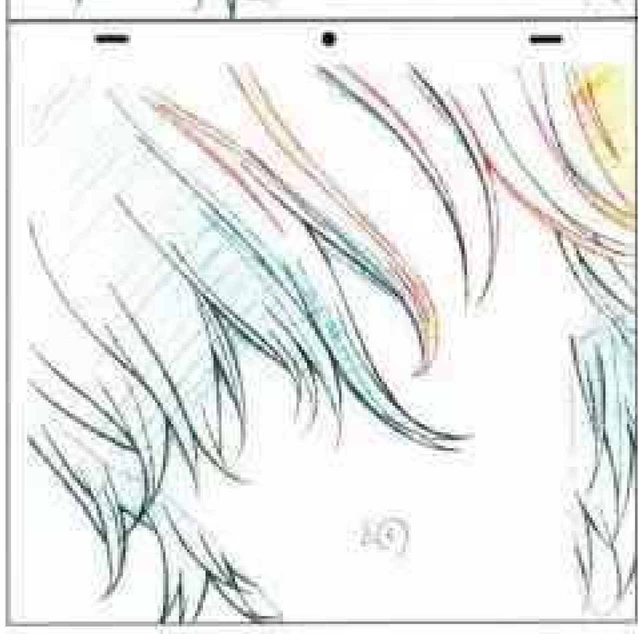

A ④
ENU

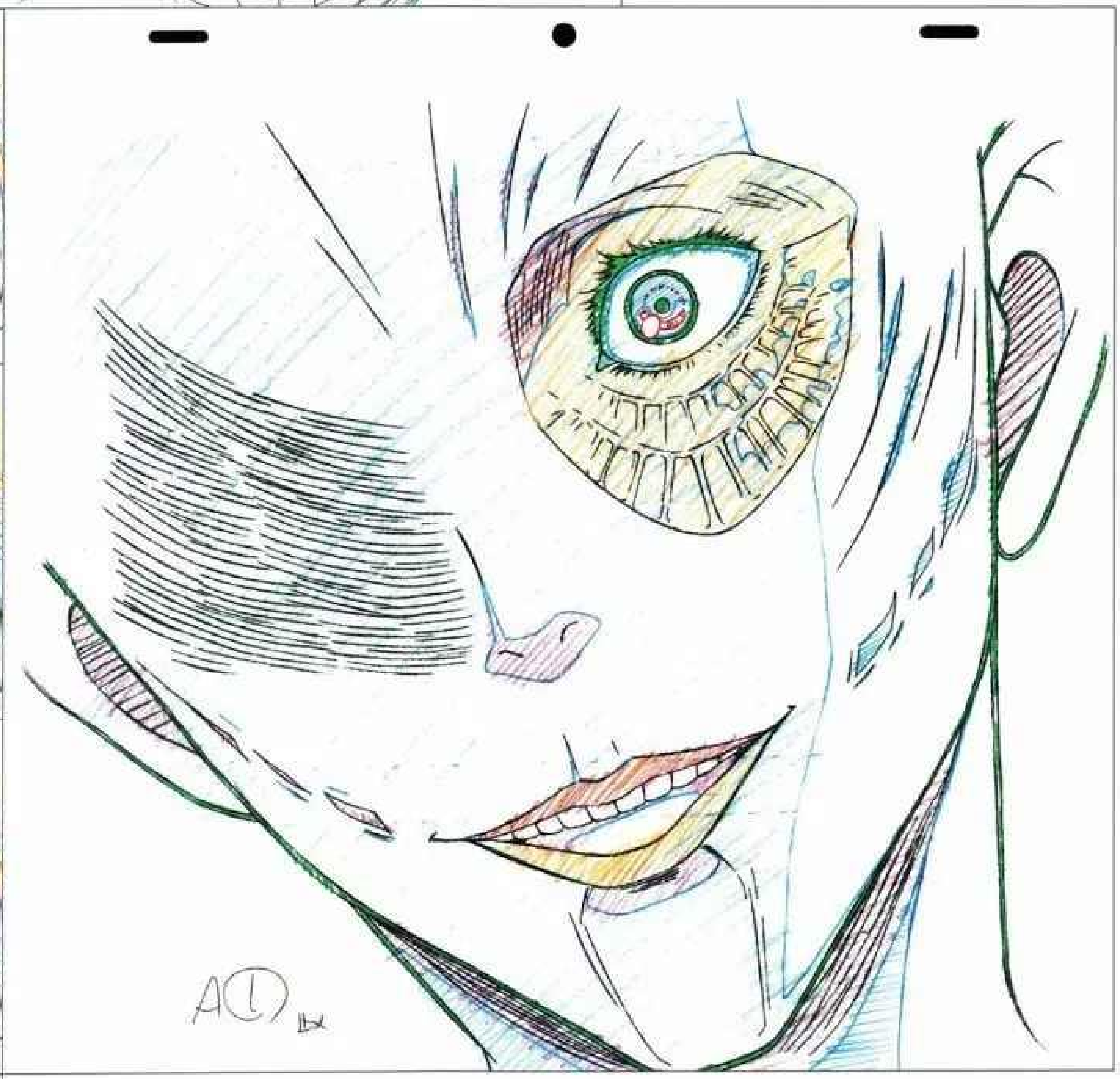

A①

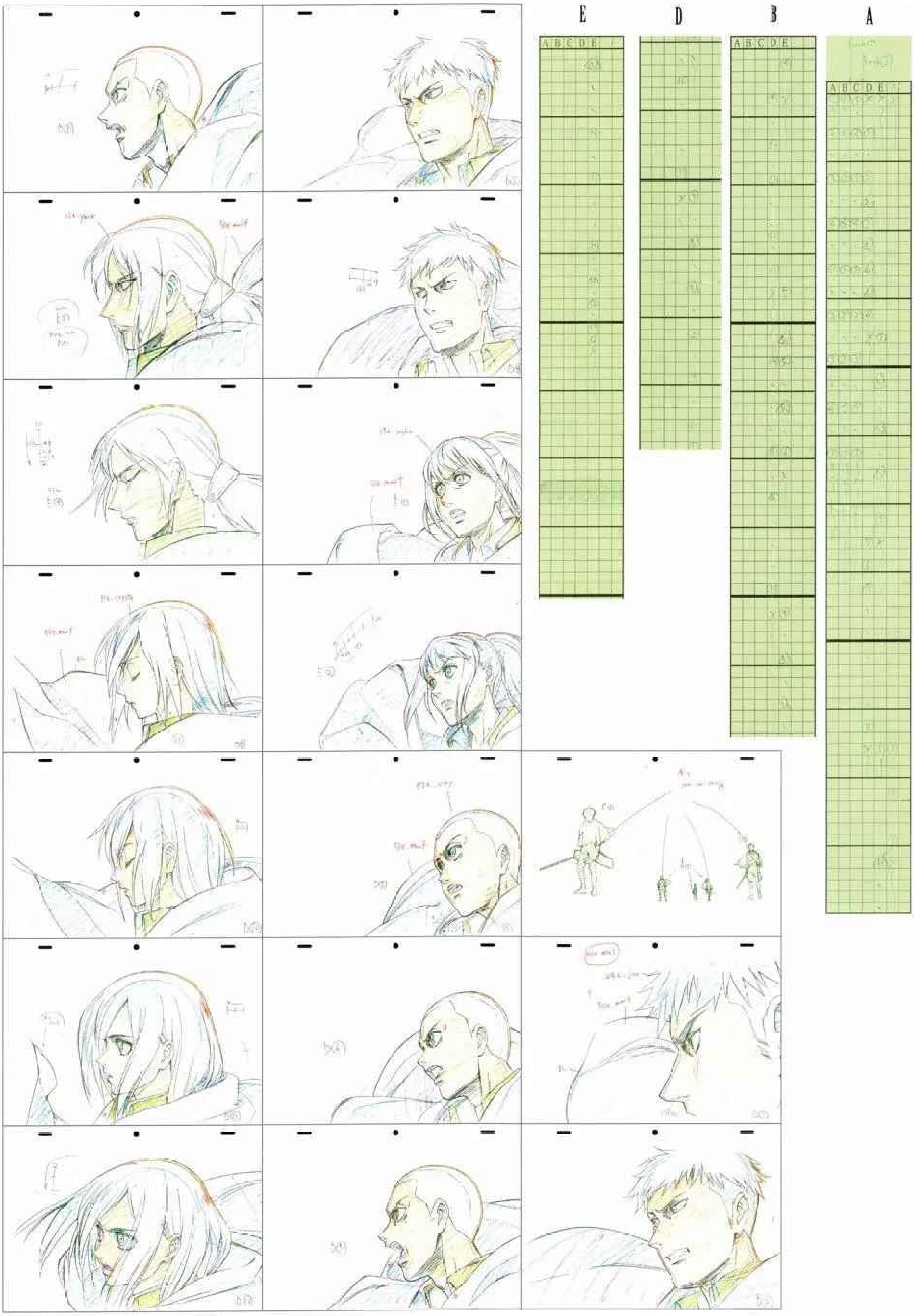


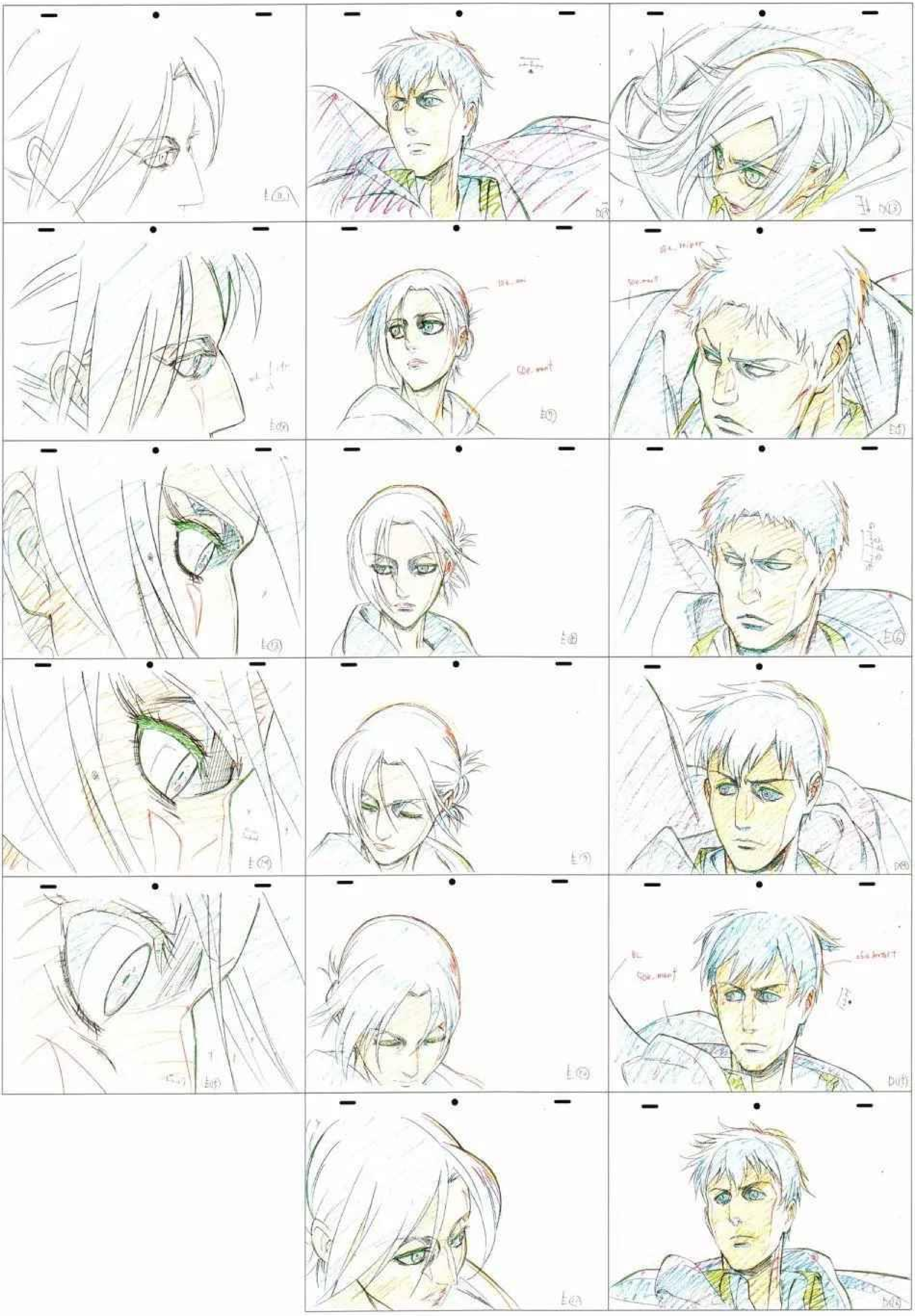







A①

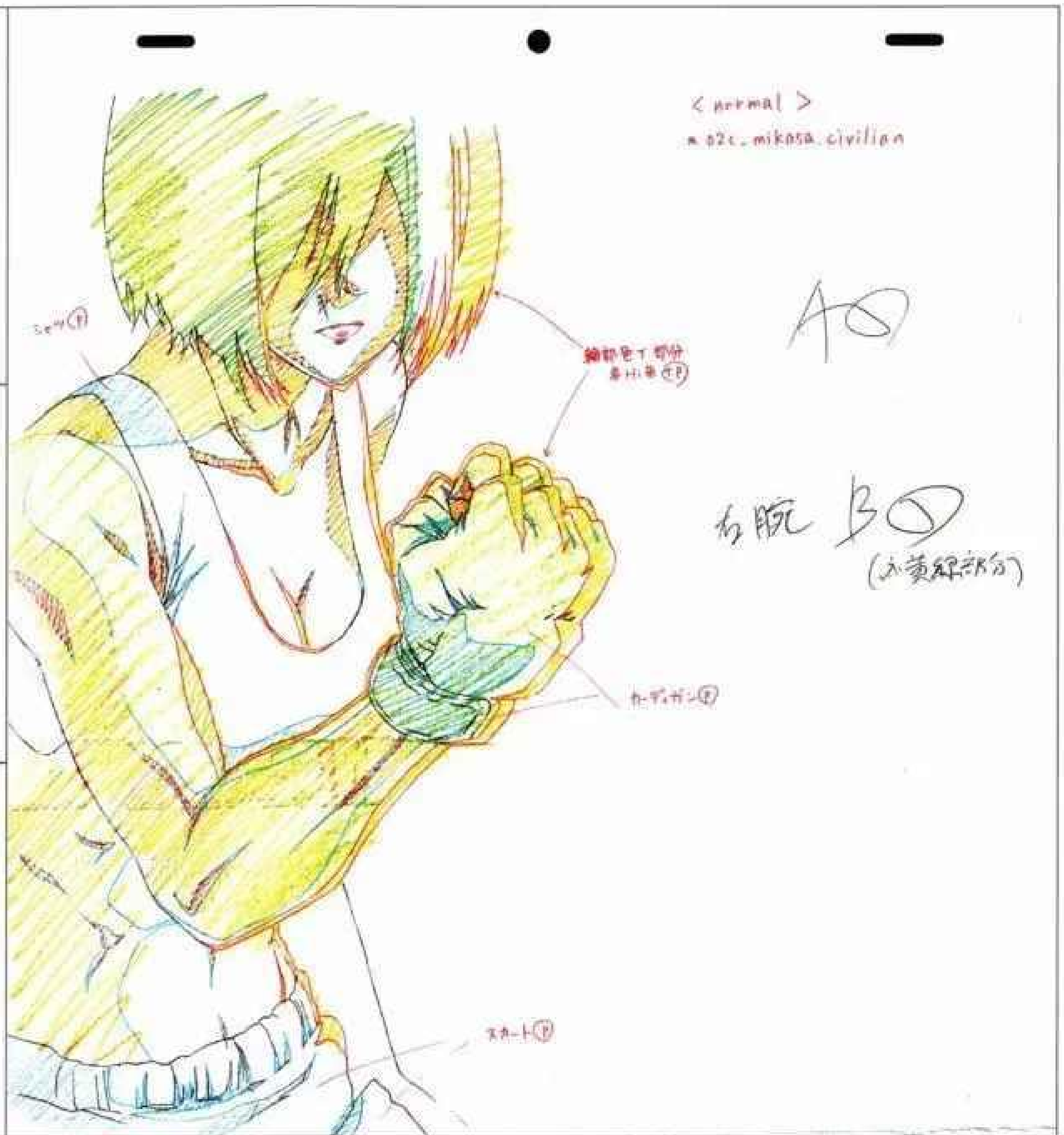

E
D
B
A

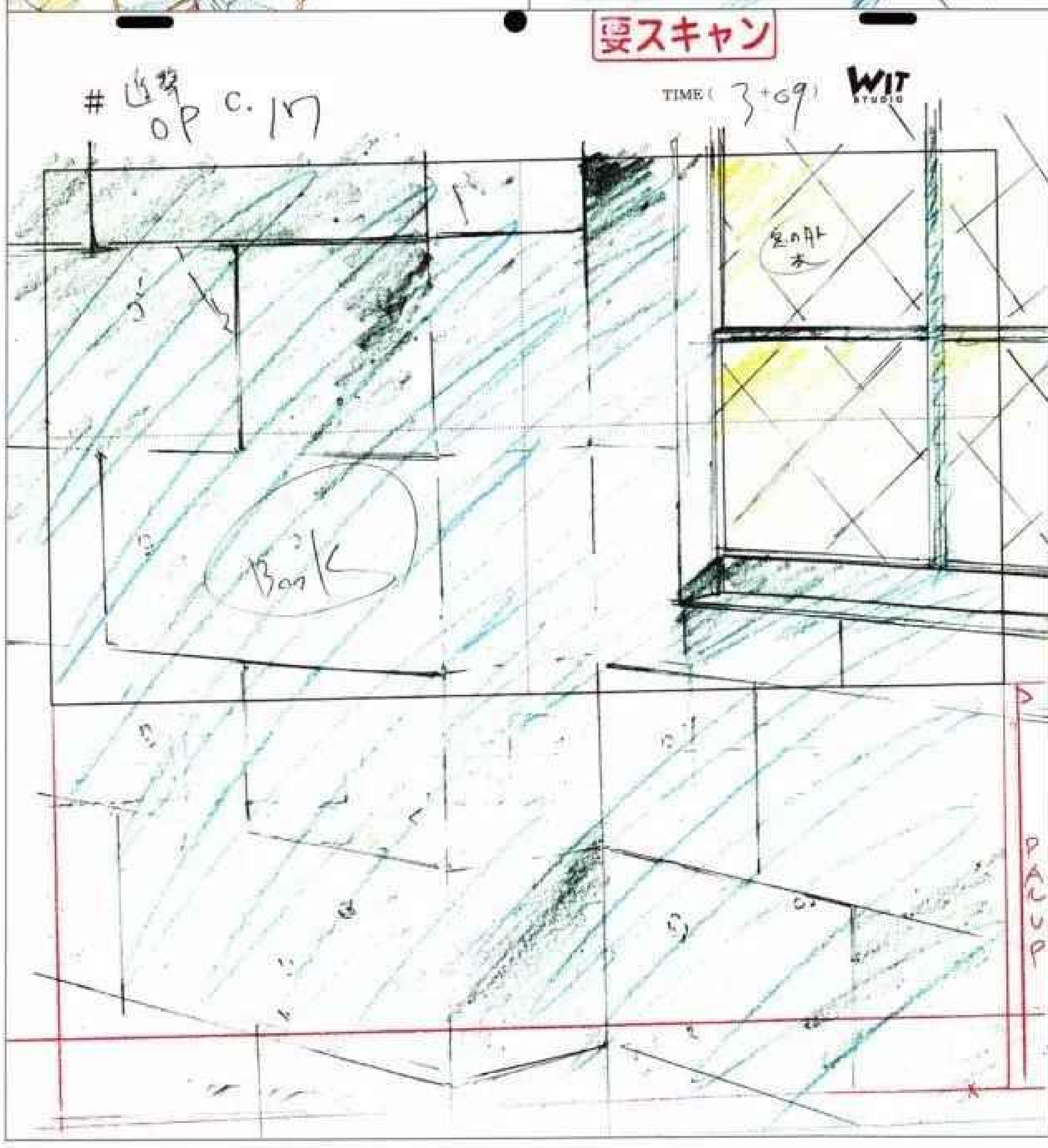



A②


A③


A⑦


< normal >
m 02c_mikasa.civilian
右腕 B①
スカート


要スキャン
TIME (3+09)
WIT STUDIO
OP C.17
Book
PAN UP

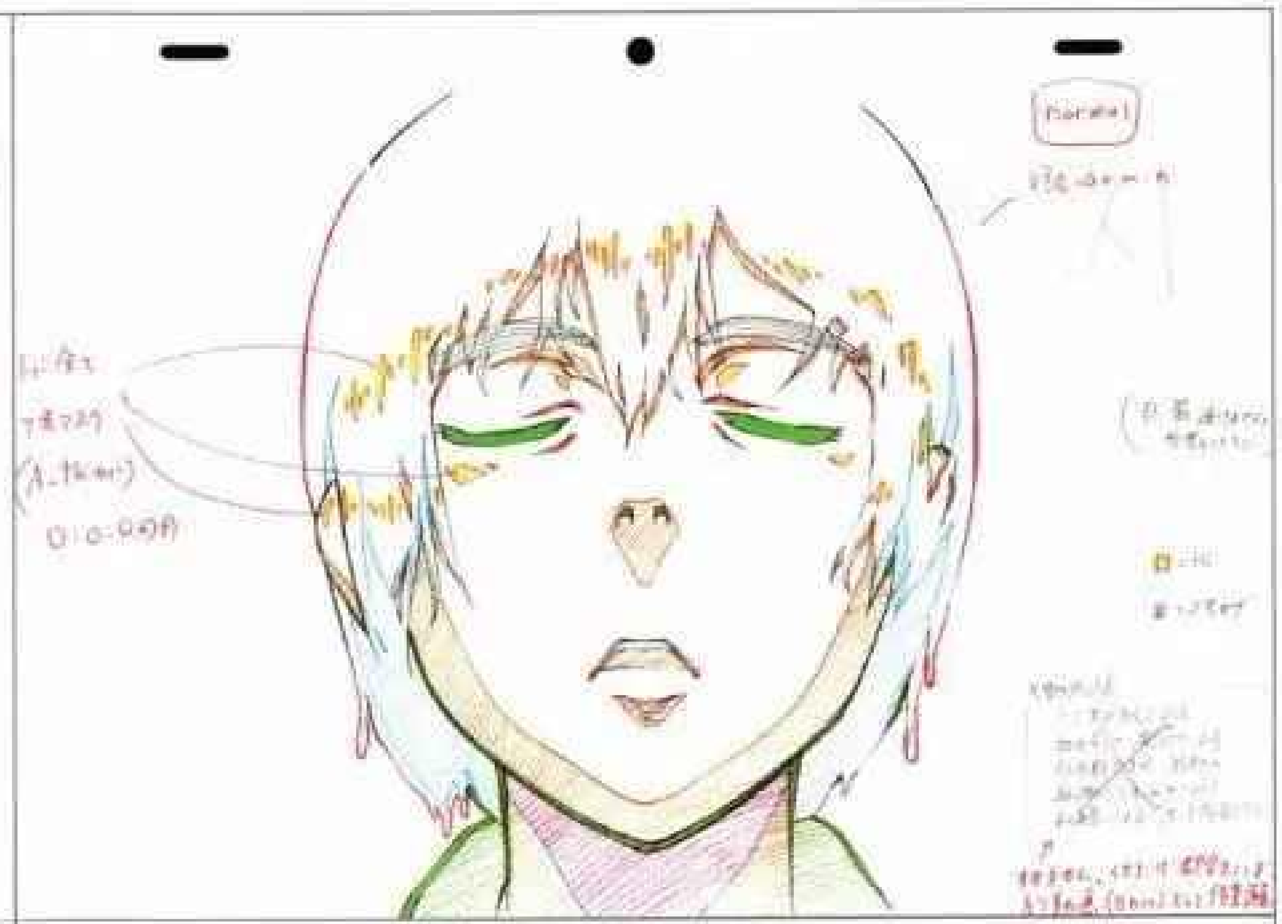

A④

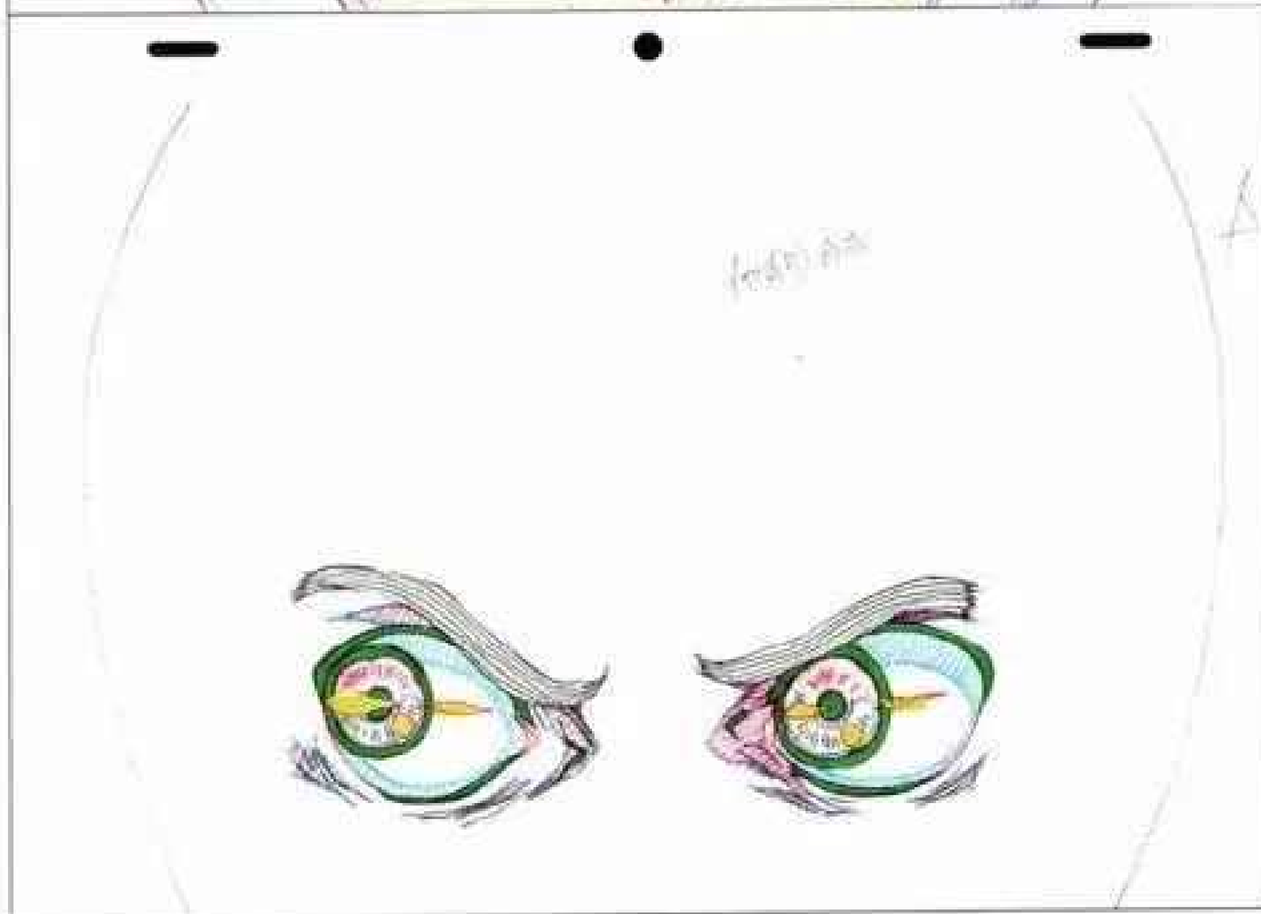

A⑤
B③


A⑥

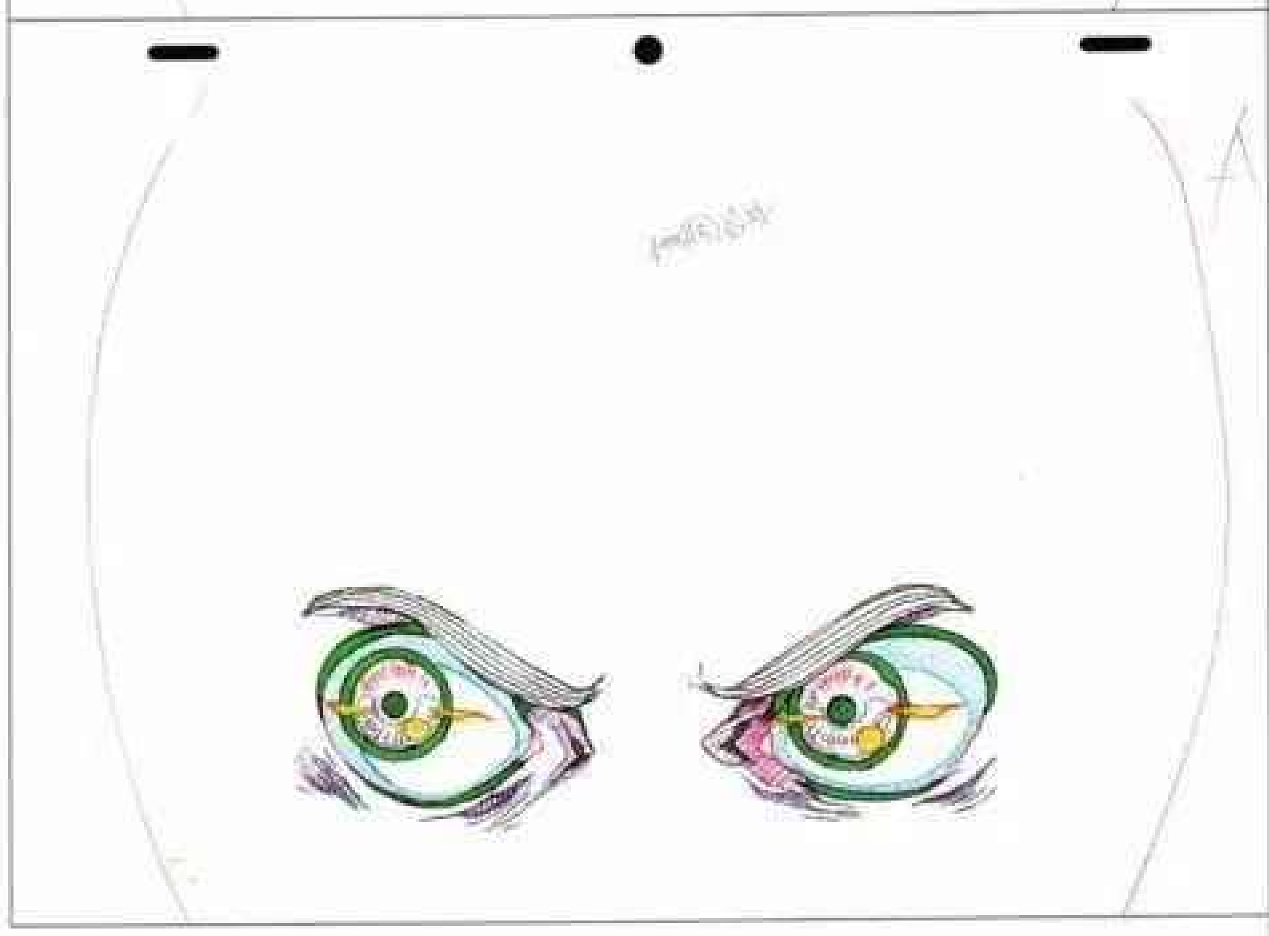

B6
A1
要スキャン
normal
B1
A2
C2
B2
要スキャン
C1





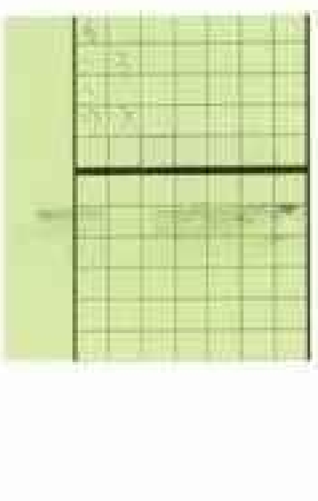




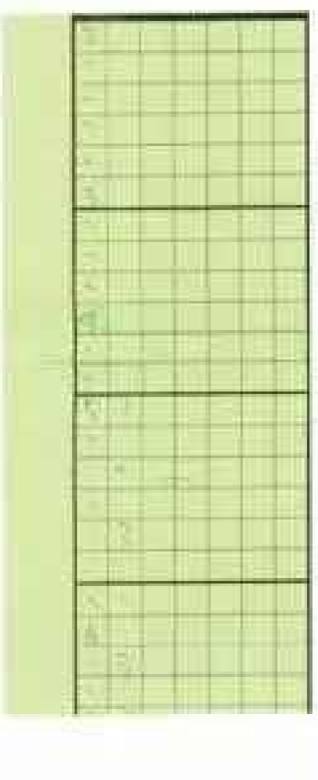




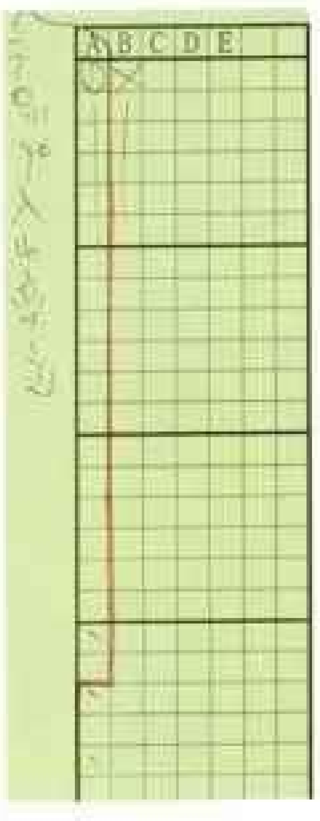
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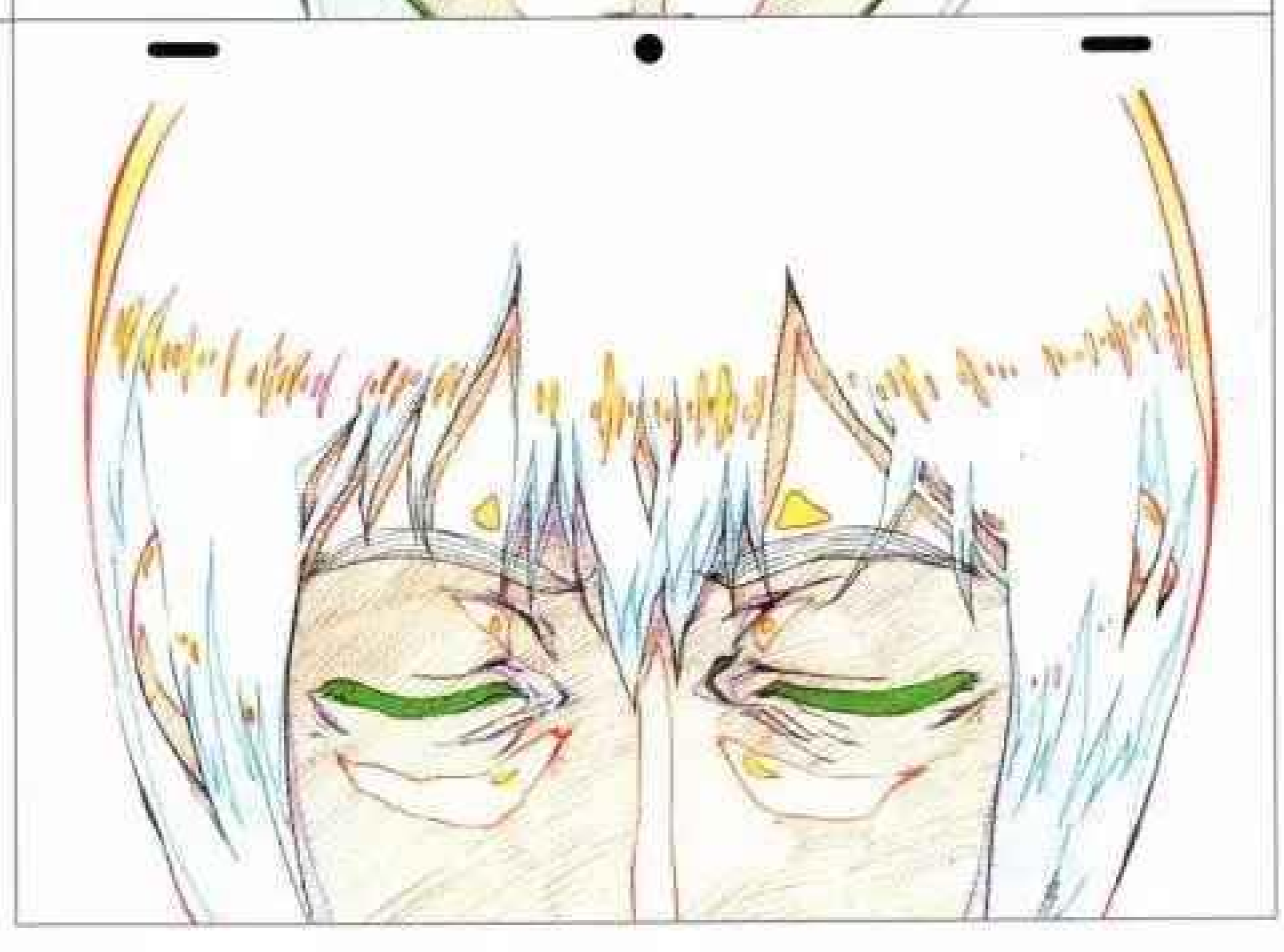


B

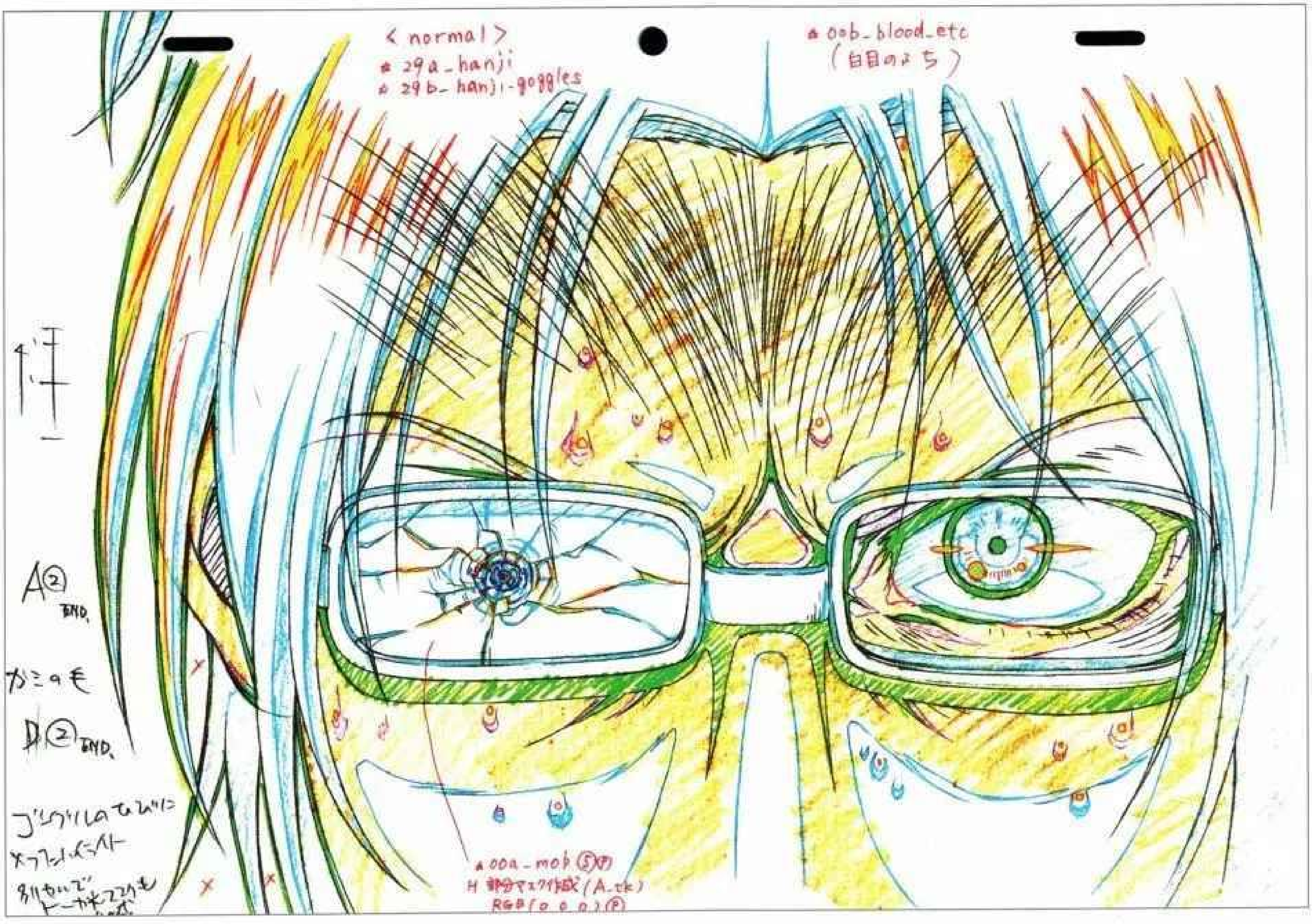


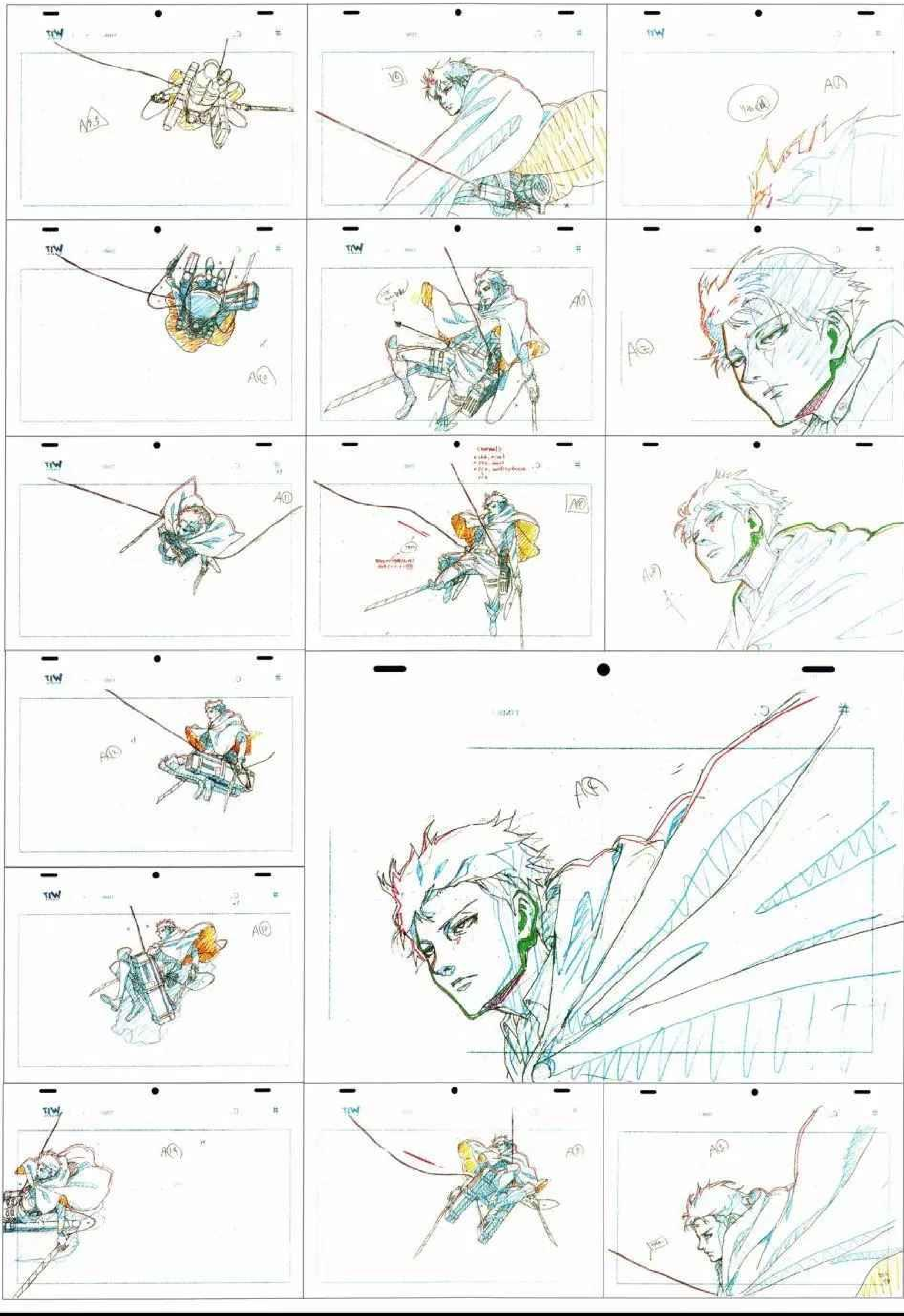
A

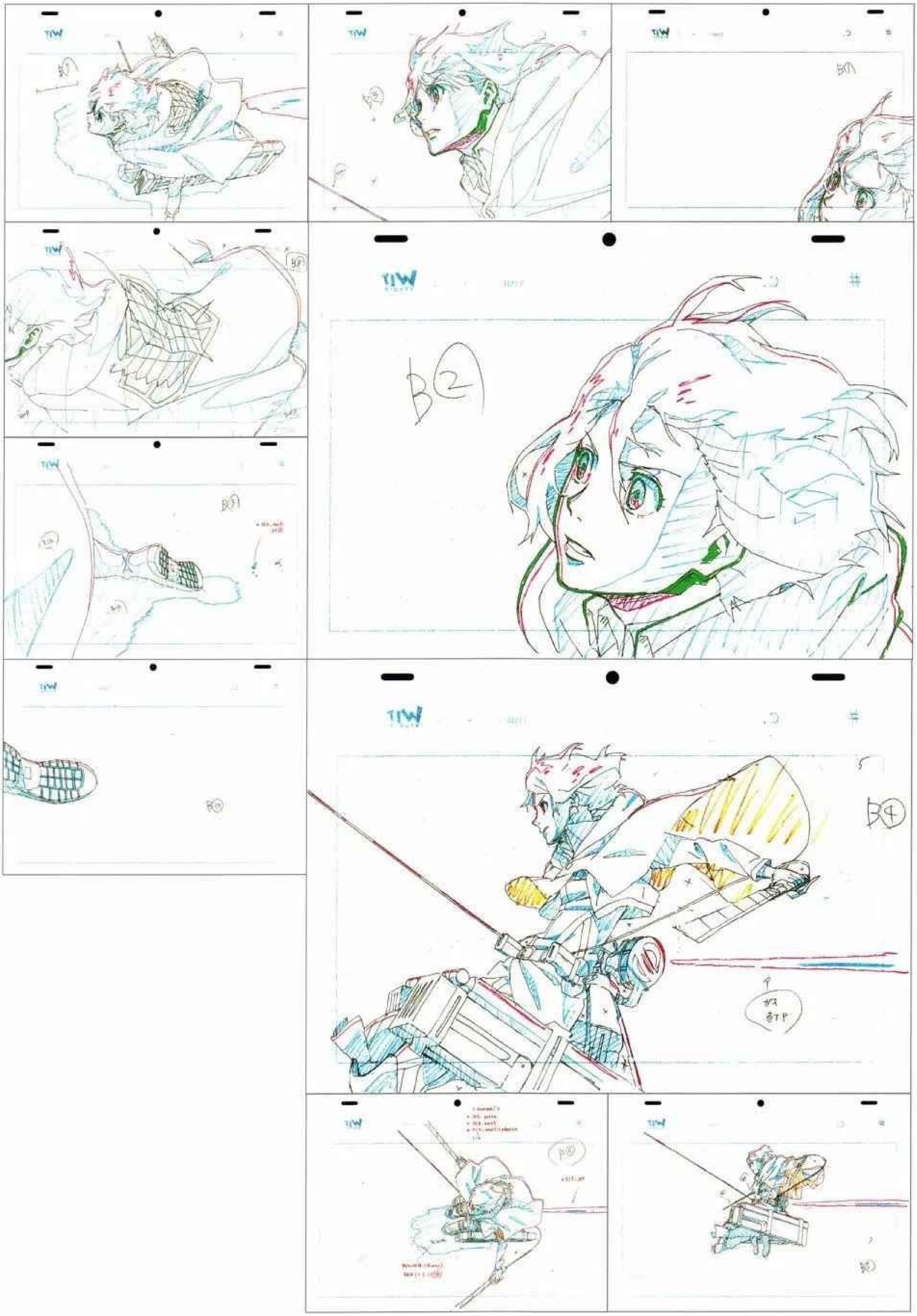


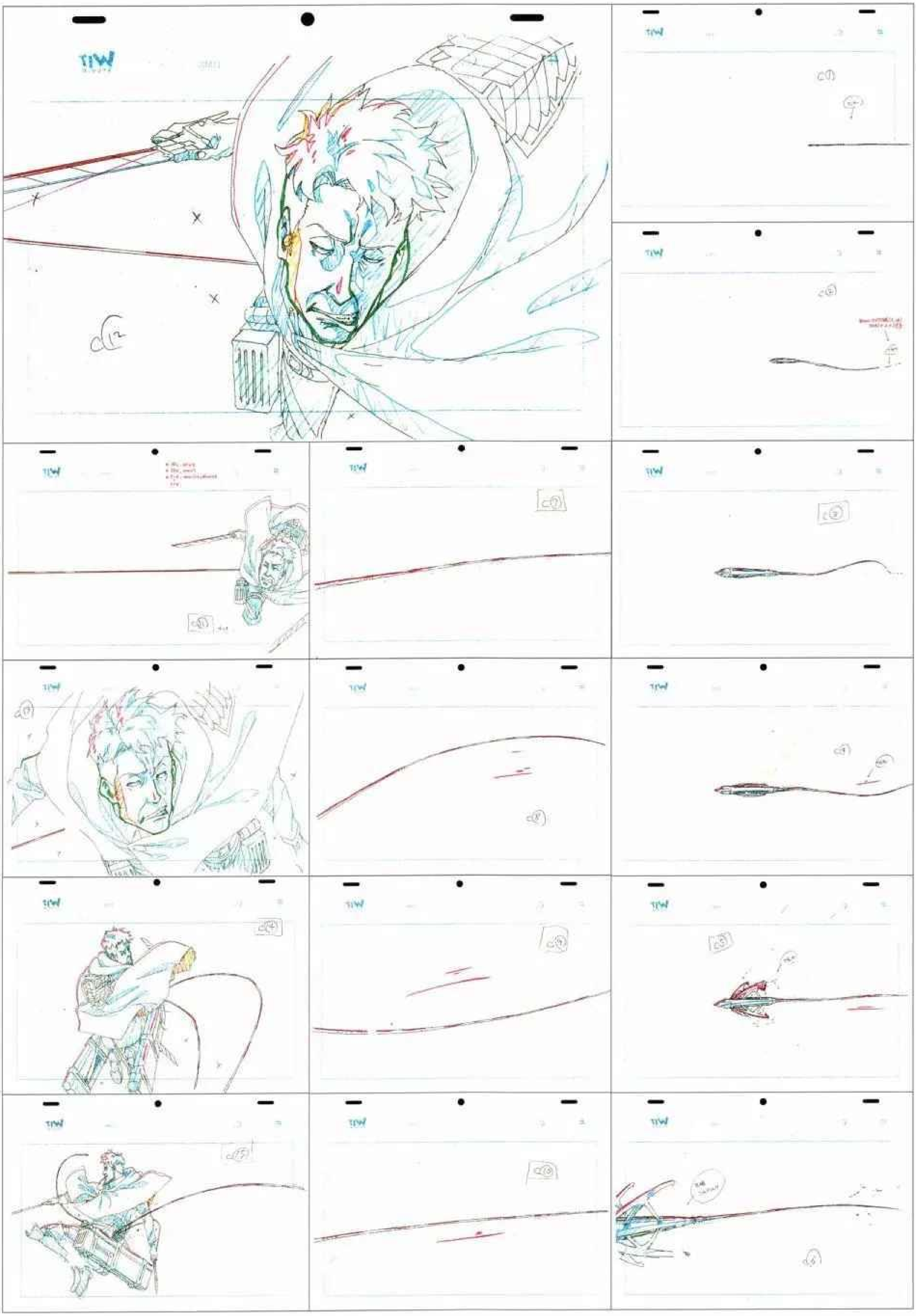


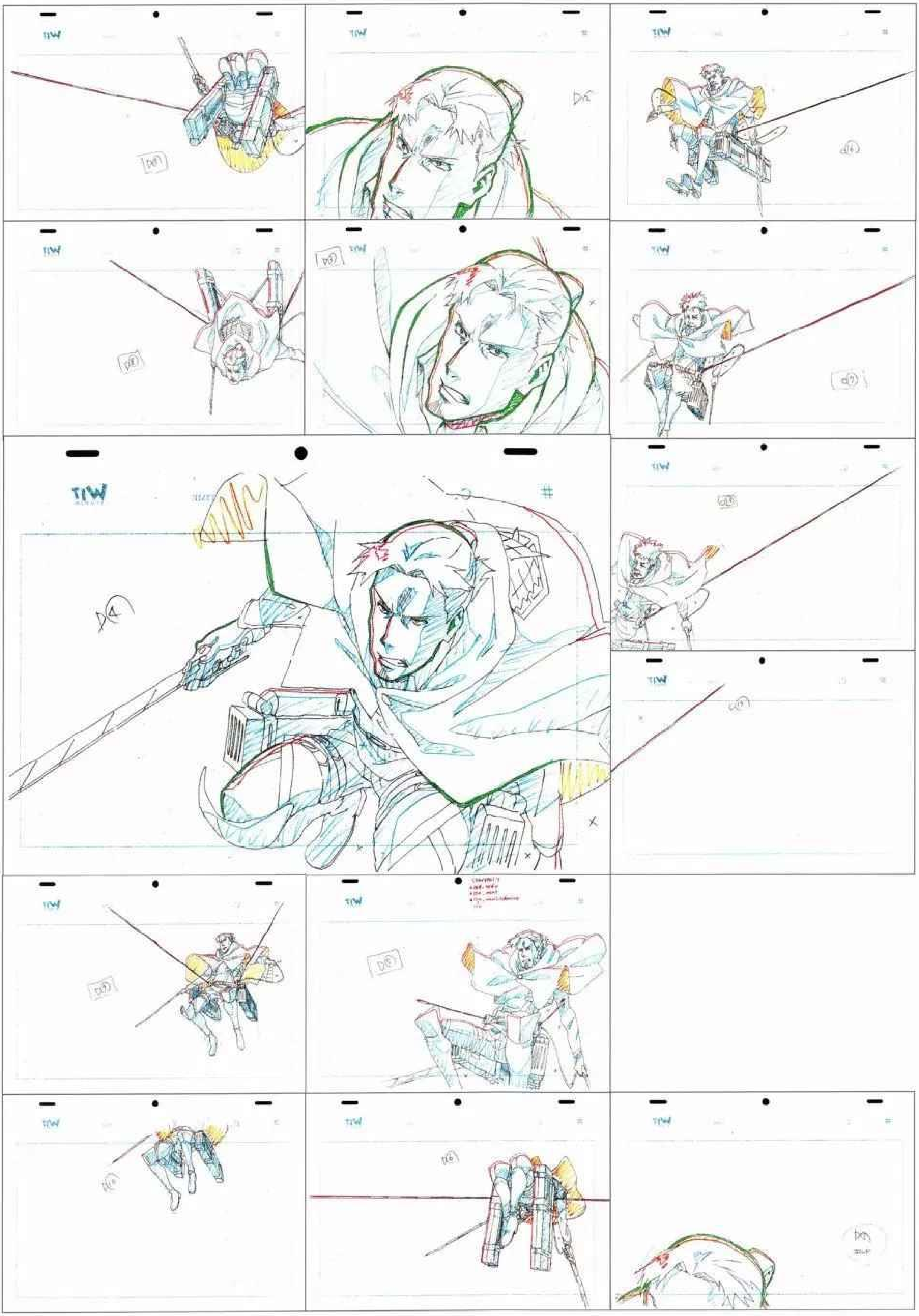

ハンジ
A①

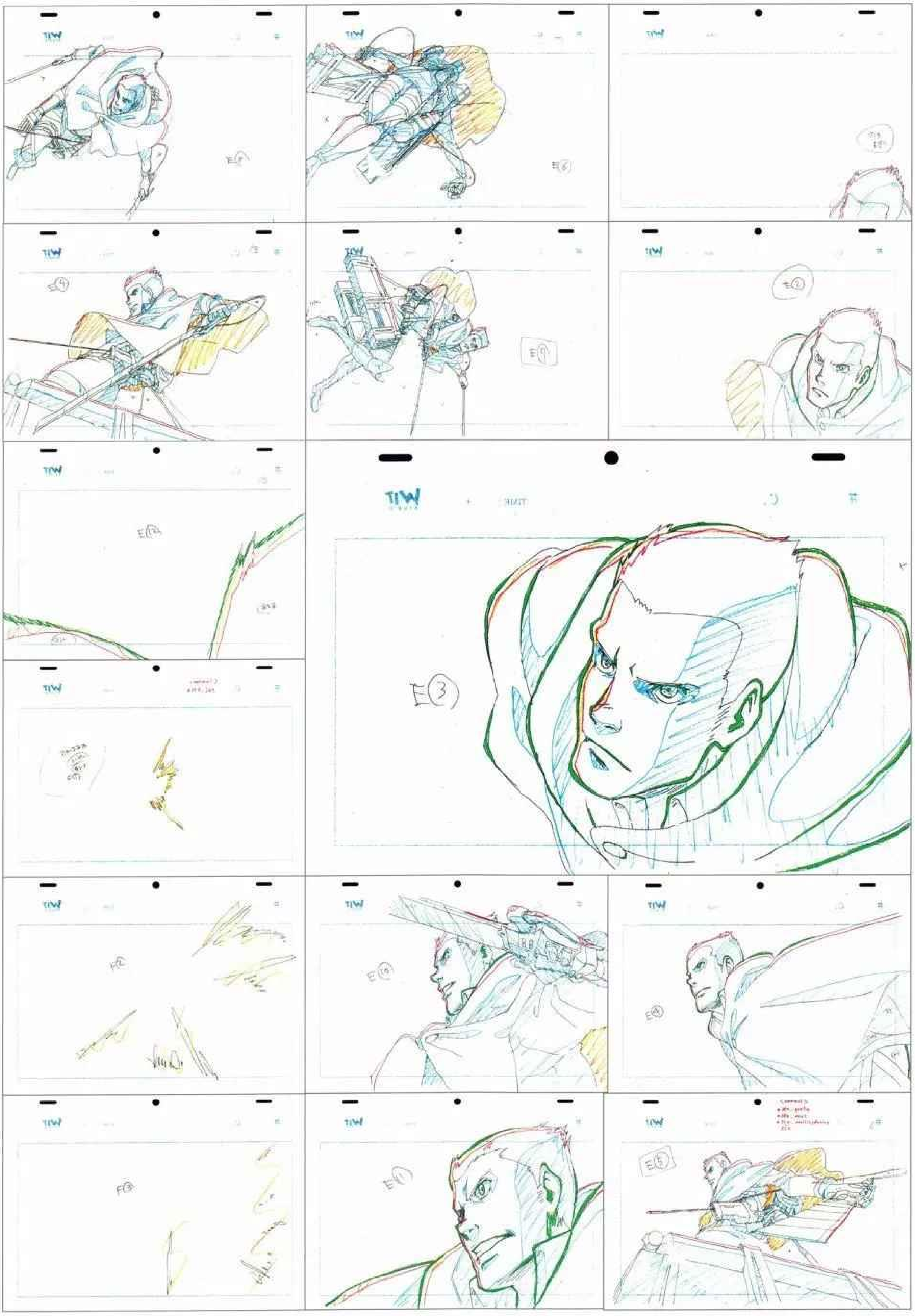

< normal >
* 29a_hanji
* 29b_hanji-goggles
* oob_blood_etc
A②
END.
カミの毛
* 00a_mob
H 部分マスク作成 (A_tk)



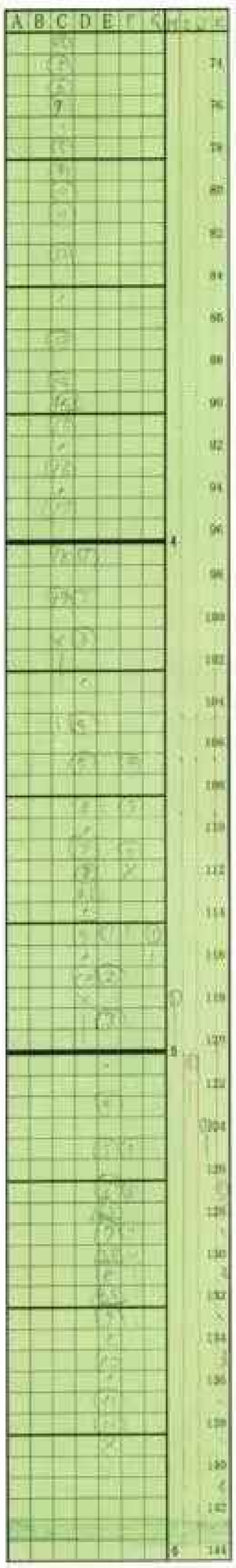

B②
B④
ガス



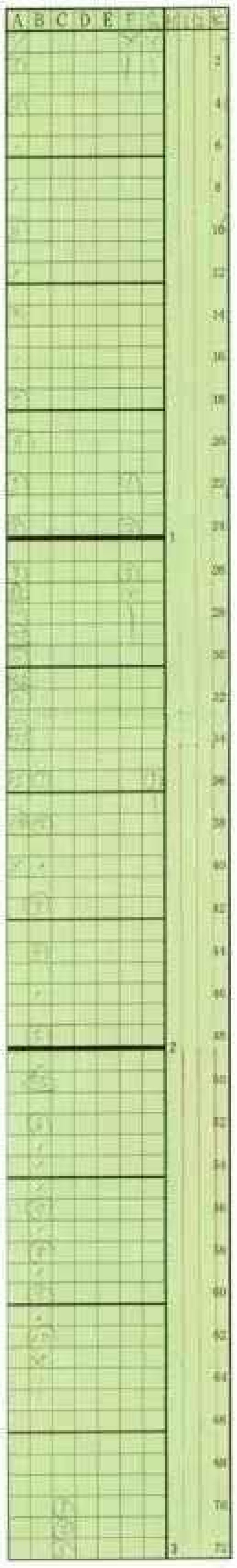


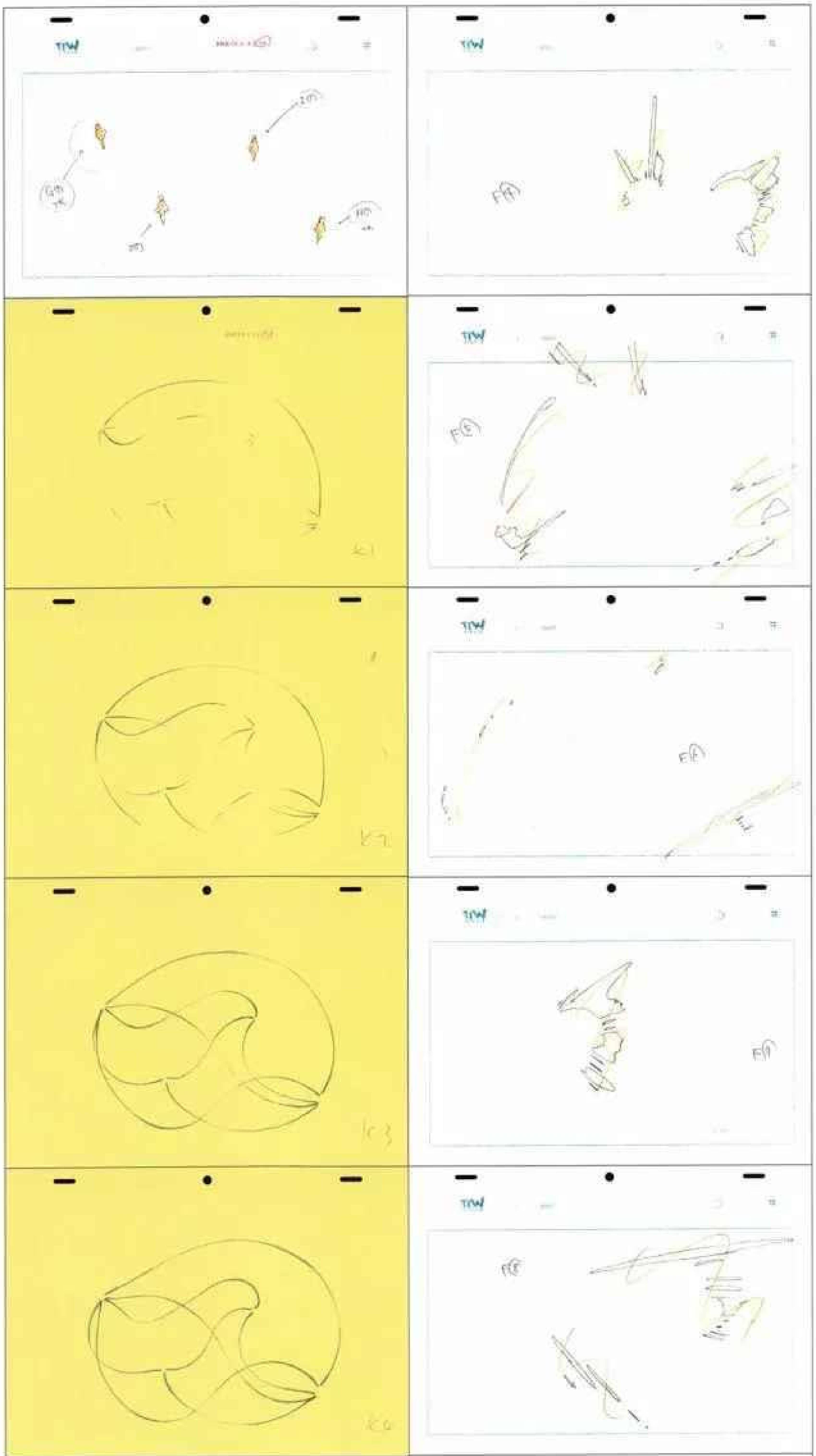


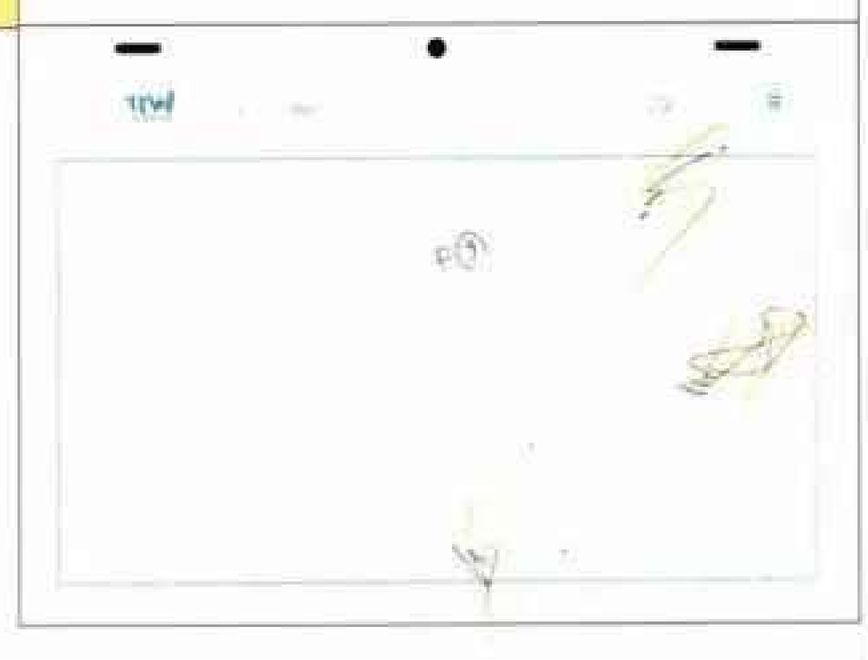
B



A



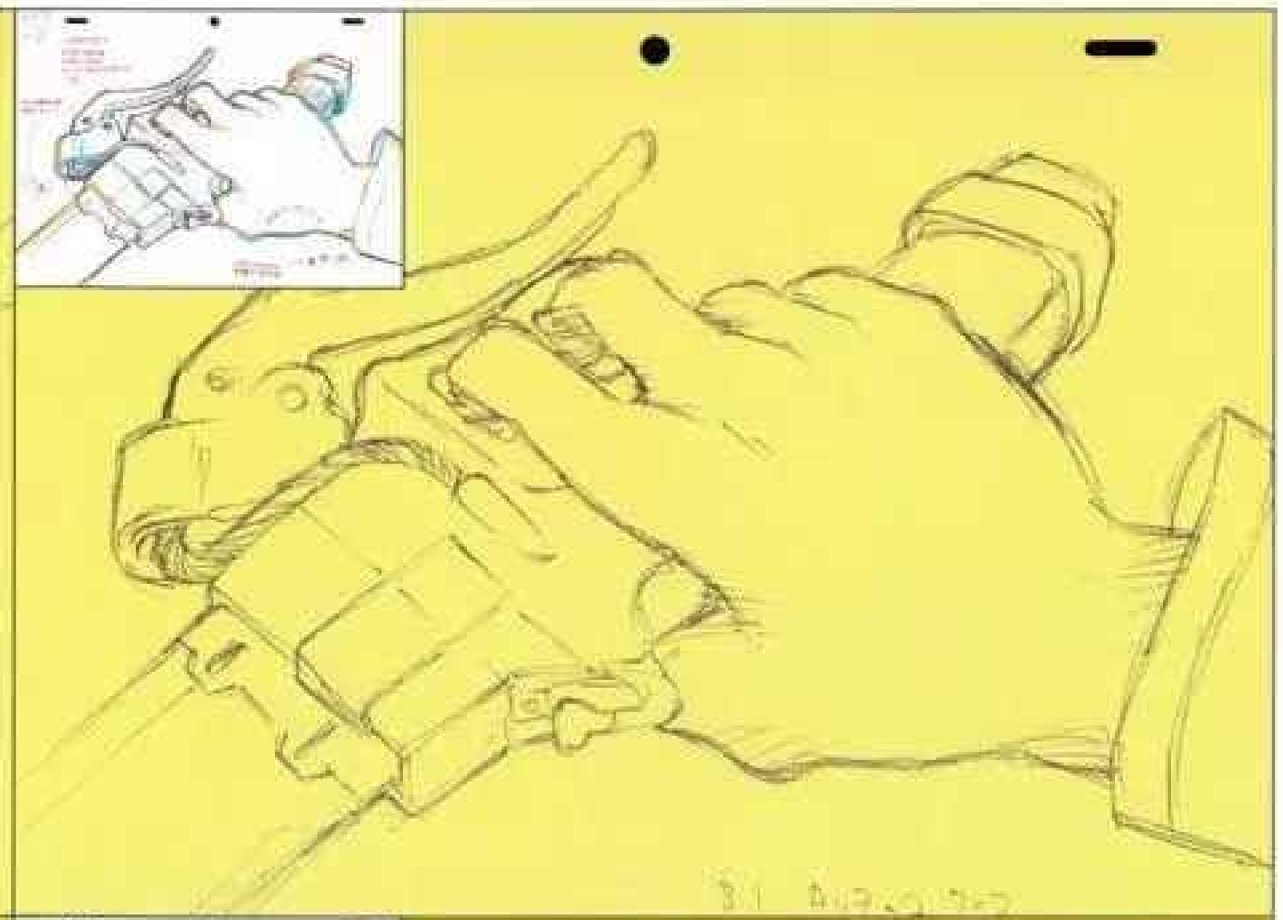




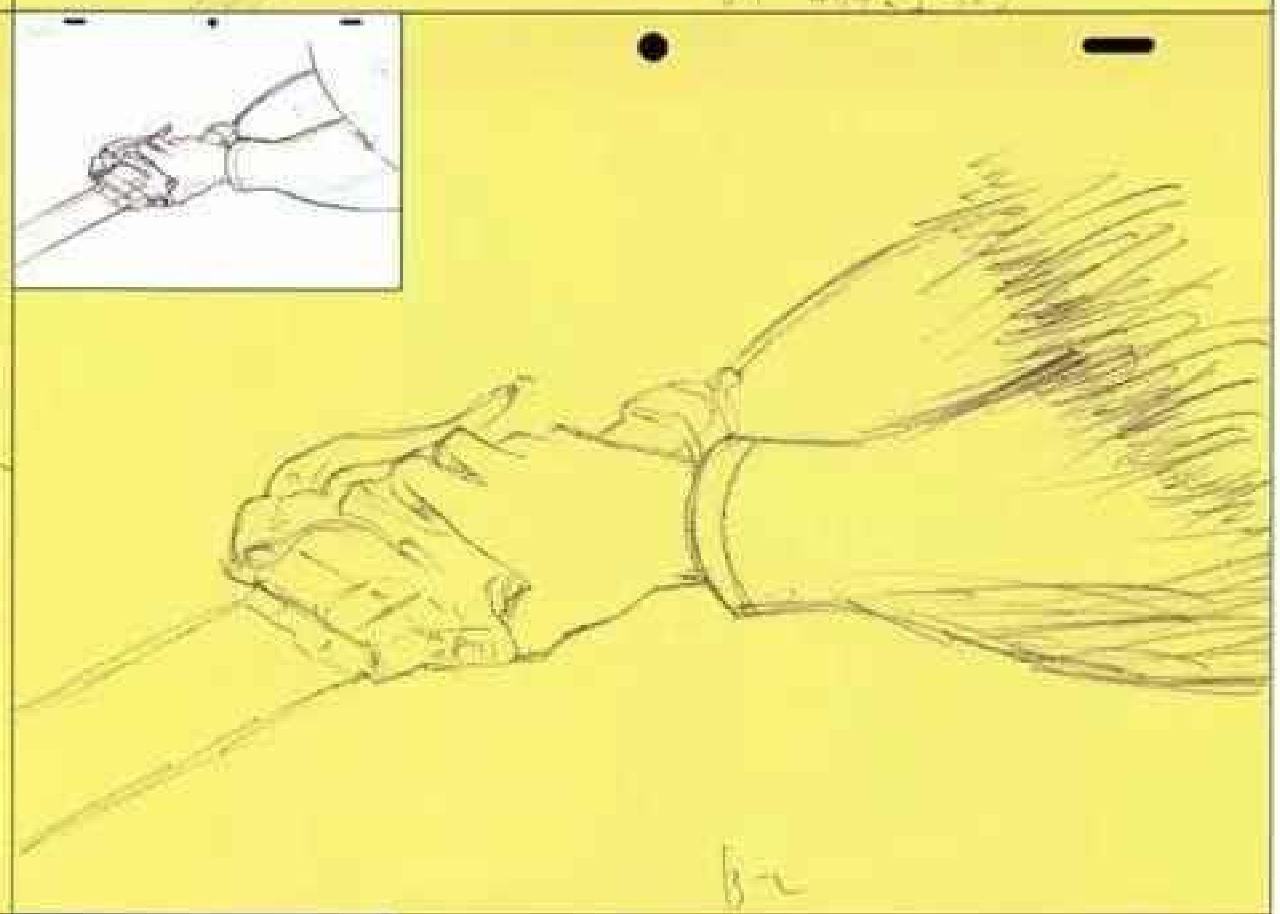
荒木哲郎コメント

動くトーカ光の人形。言葉なしでも通じ合える、4人の関係性の表現、とコンテ集で石浜さんがおっしゃられていました。知ったのが後だったので、本編に生かせませんでしたが、知っていれば生かしたのに！と悔しがりました。

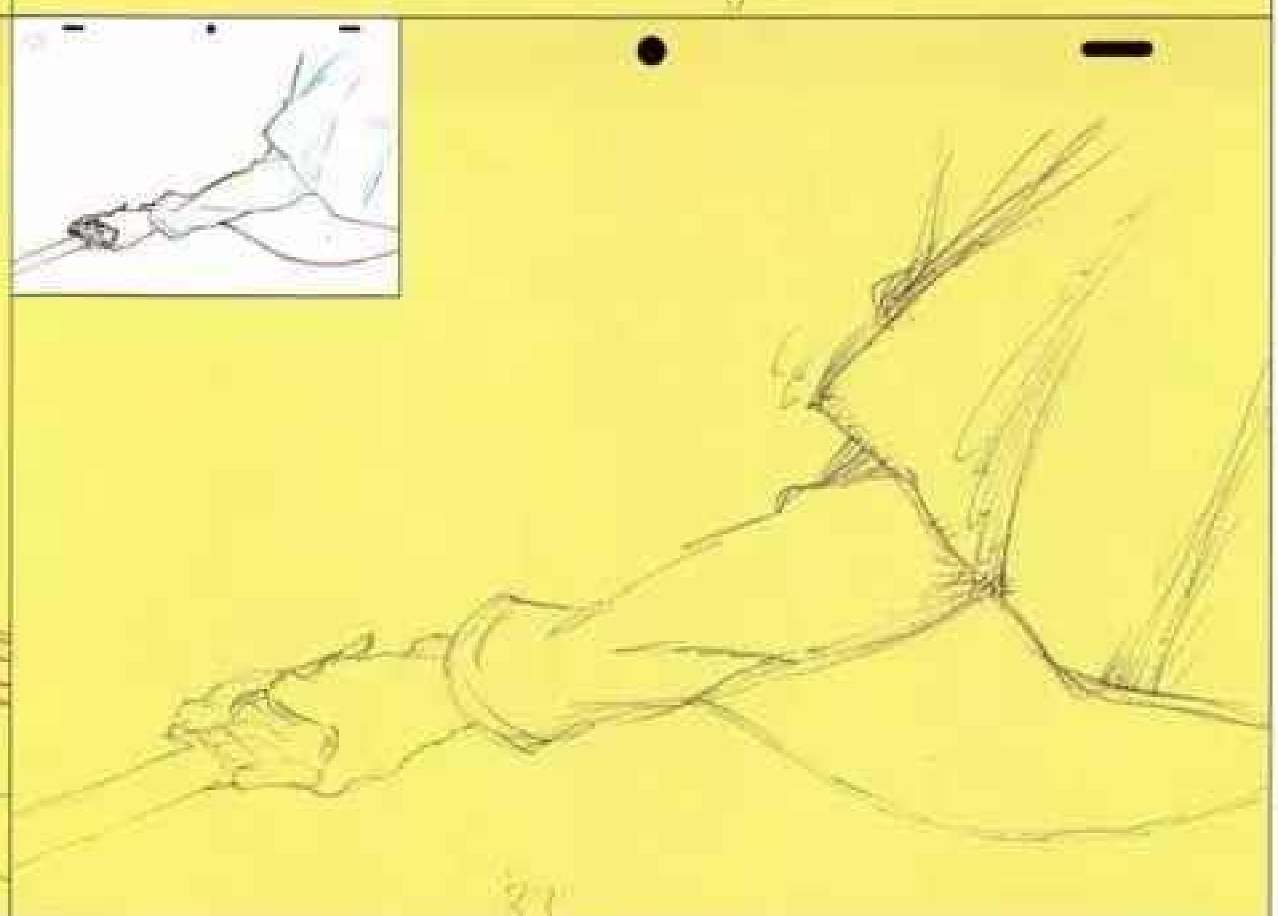






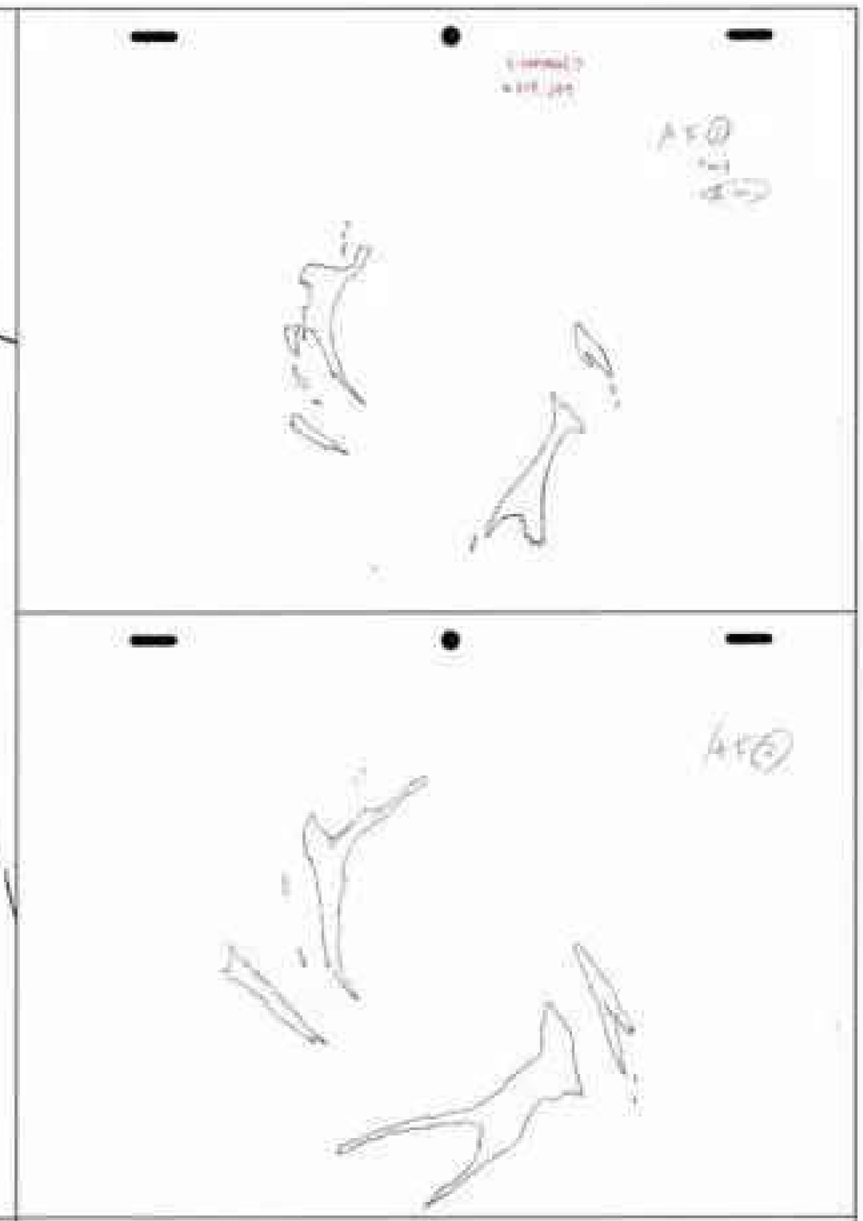


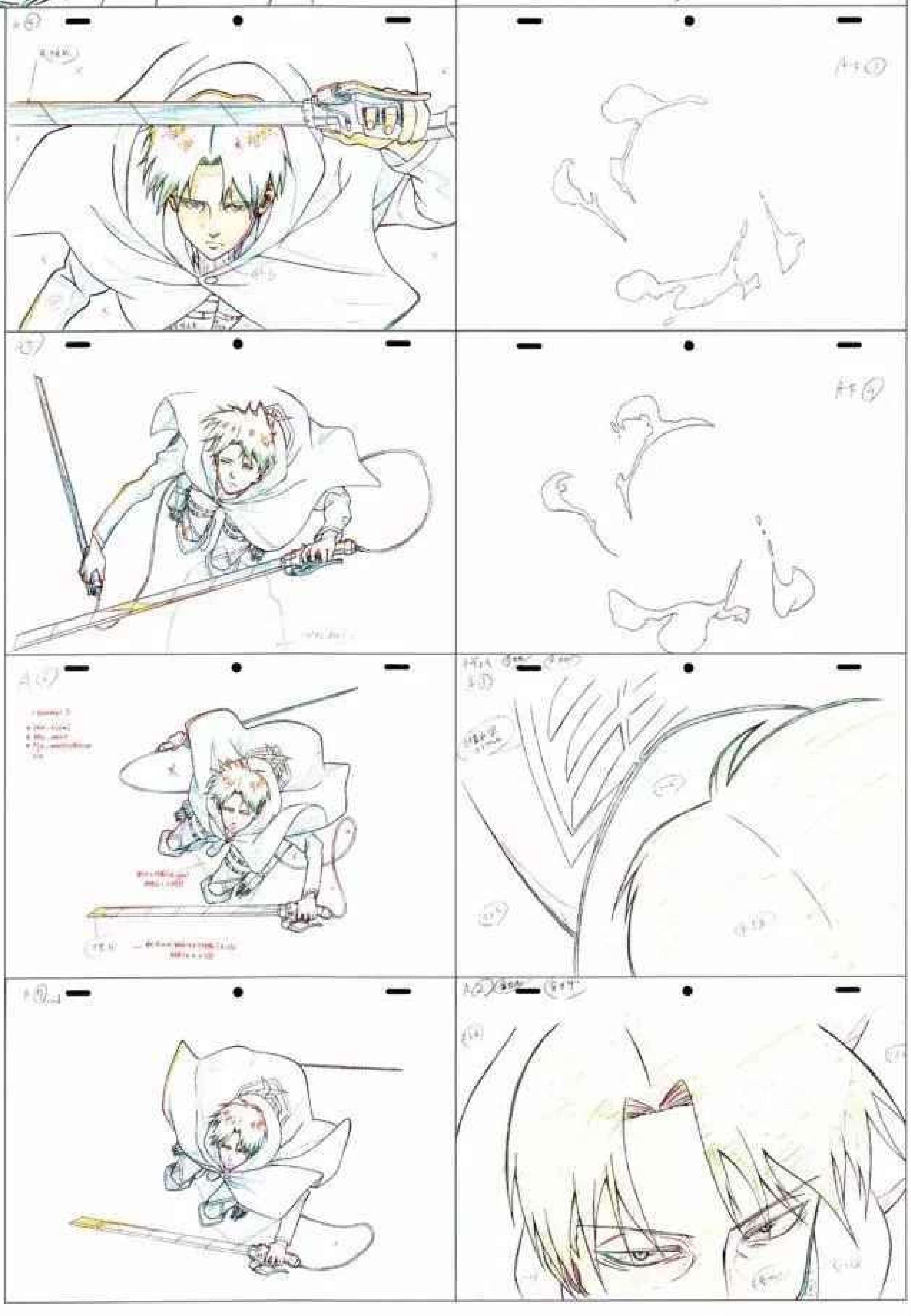








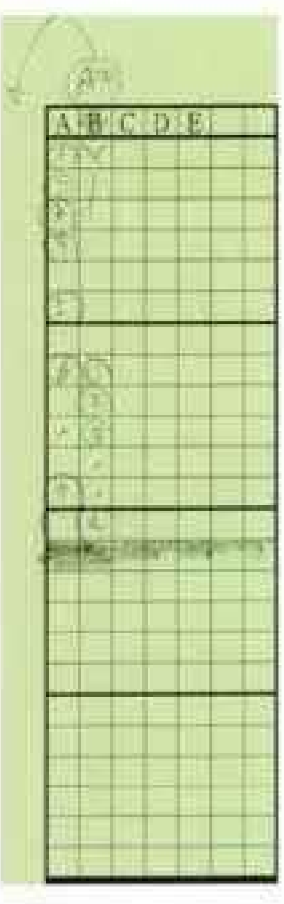


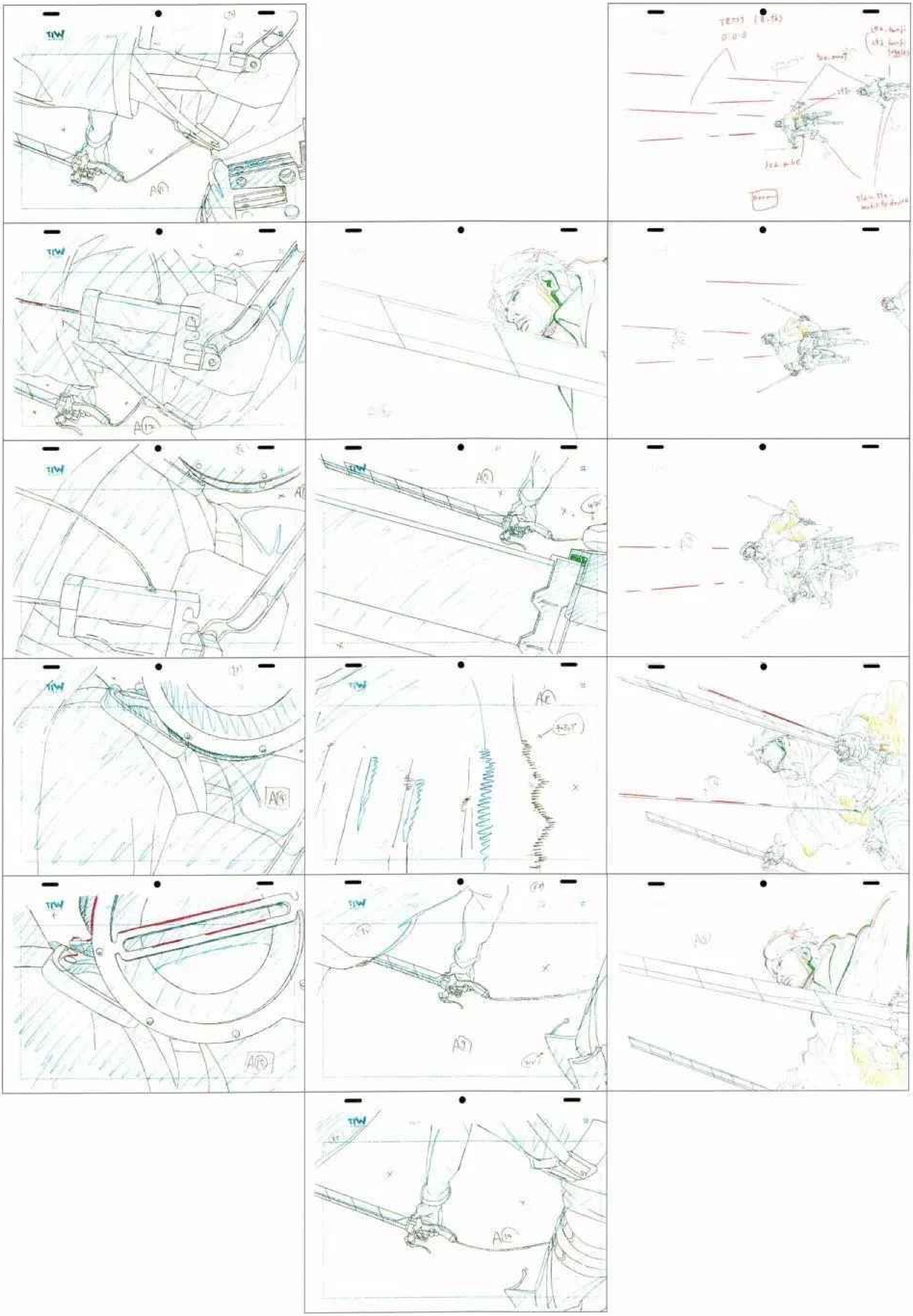


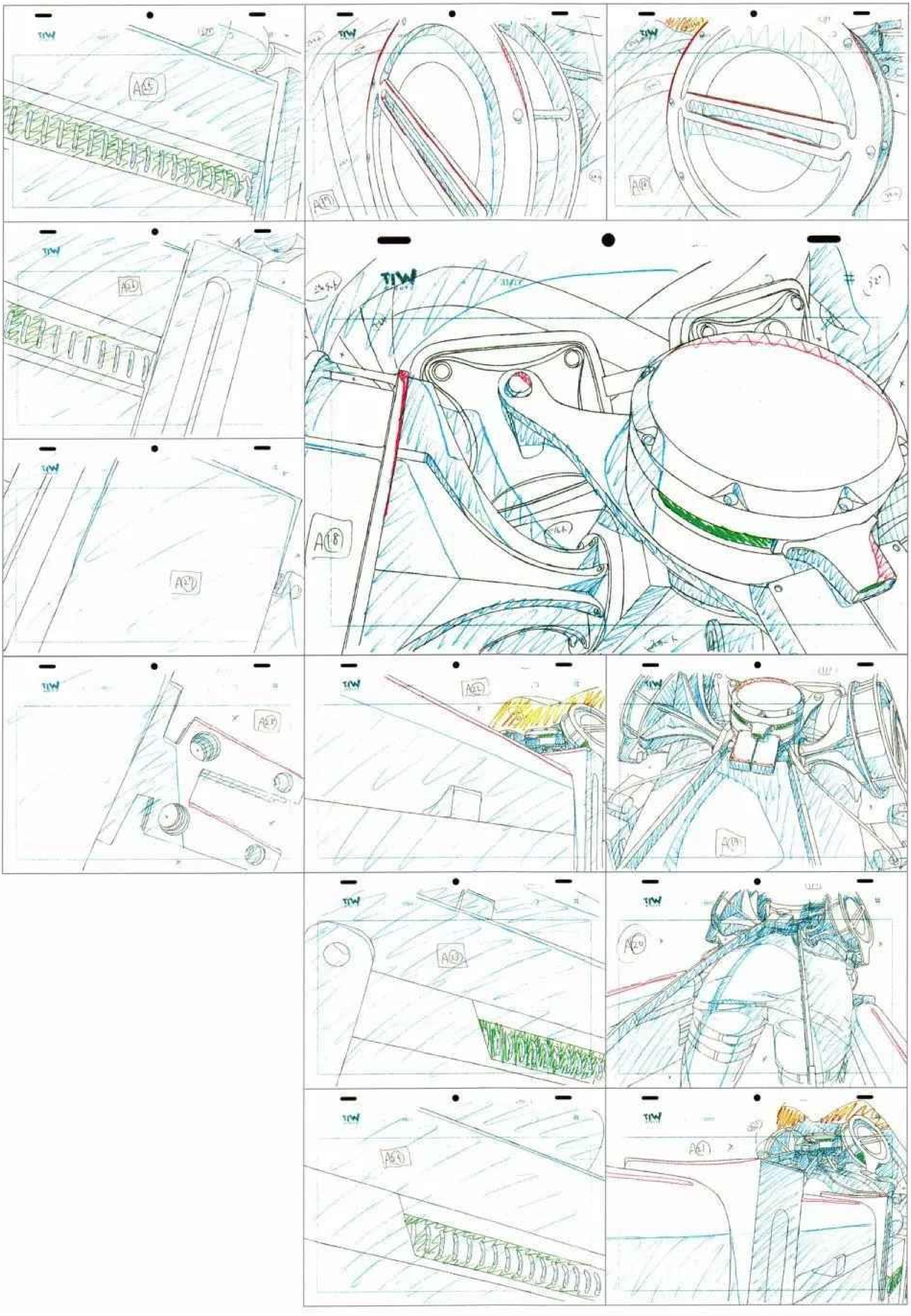
荒木哲郎コメント

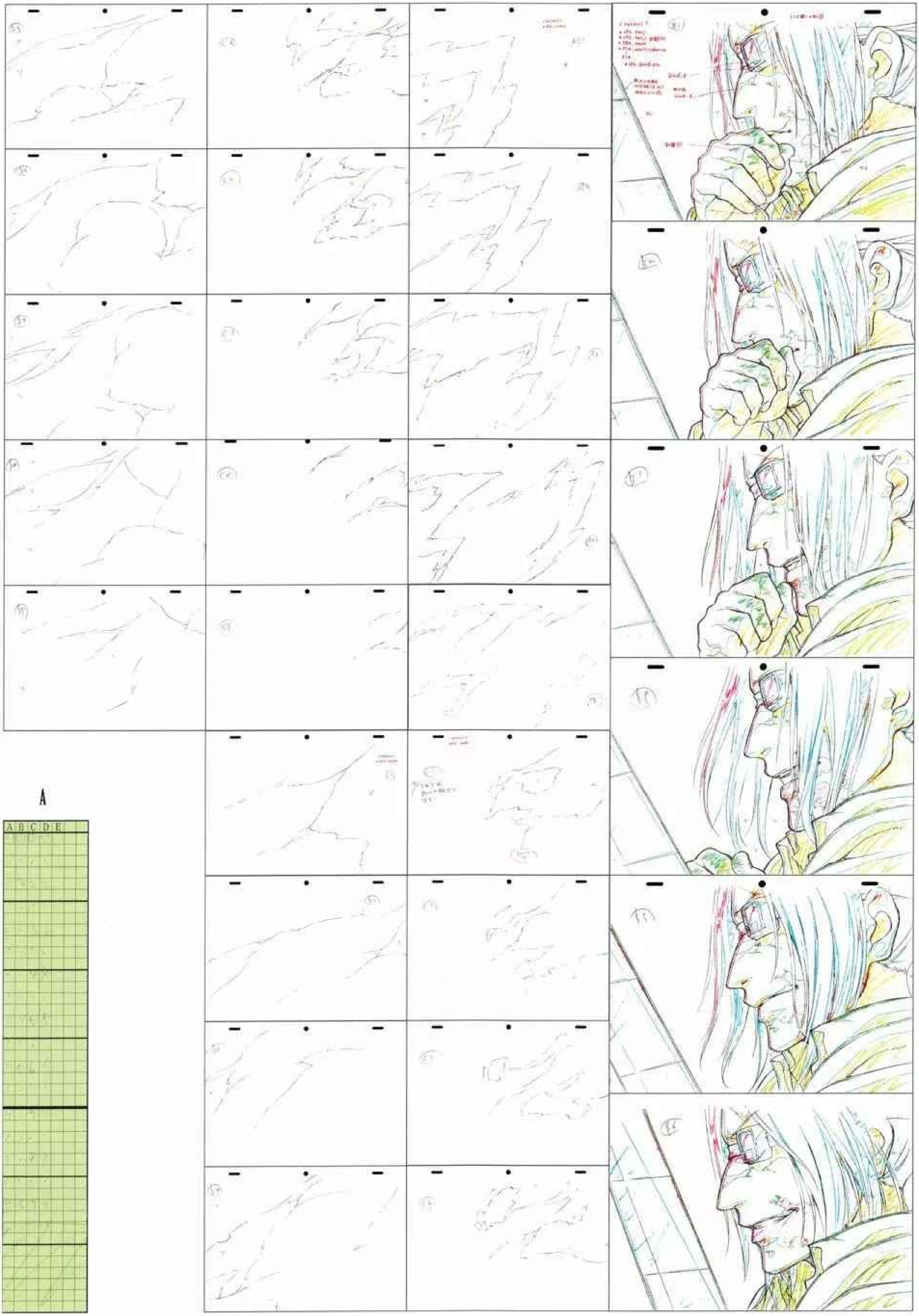
リヴァイの剣の持ち方「片方順手、片方逆手」のルールは、このOP作業時に諫山さんから伺って、慌てて石浜さんにお伝えしました。それぞれ自分にフィットする持ち方がある、というのもリアリティありますし、リヴァイのキャラクターに似合ってますよね。慧眼です。

A

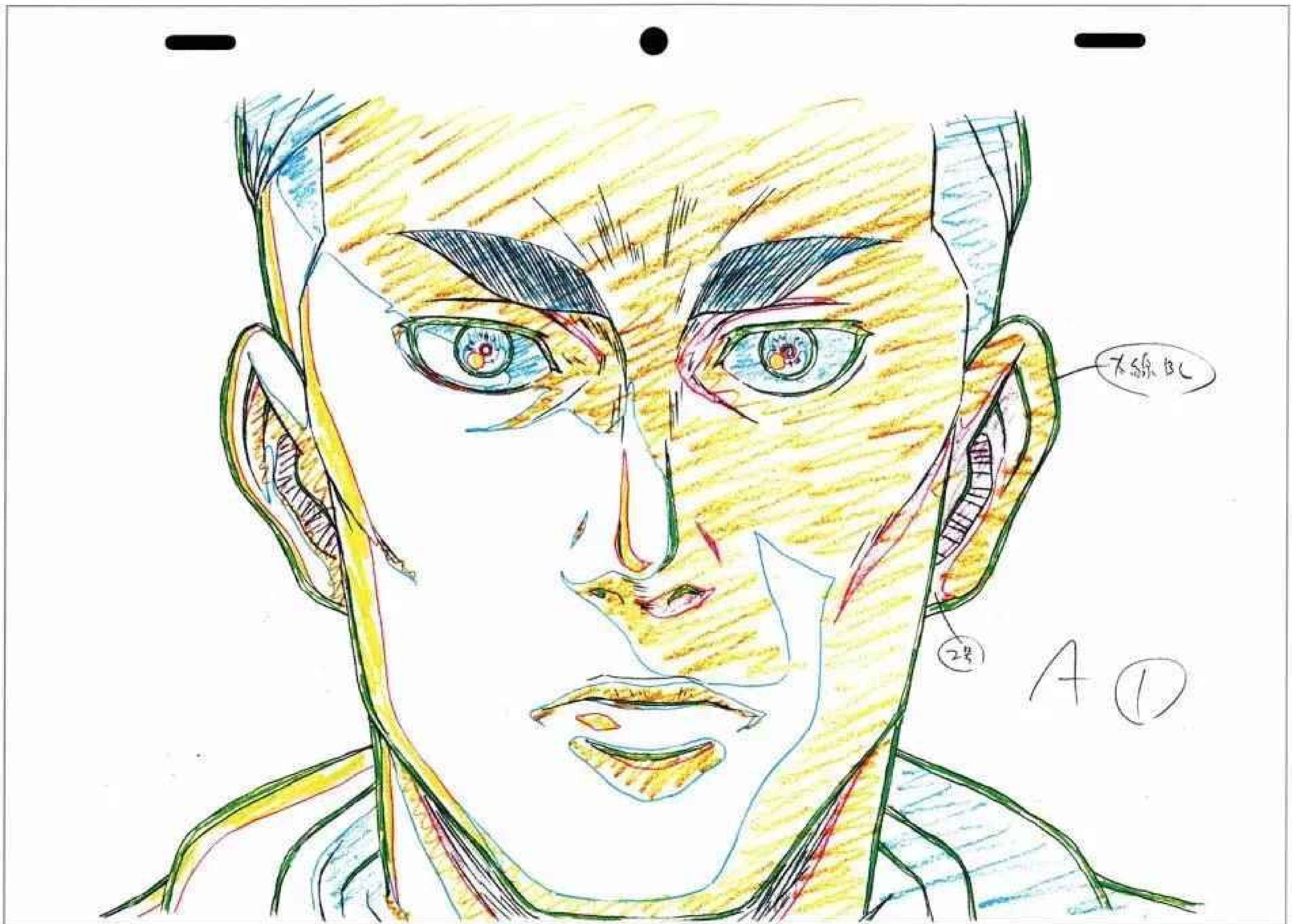





TIW
A18



A

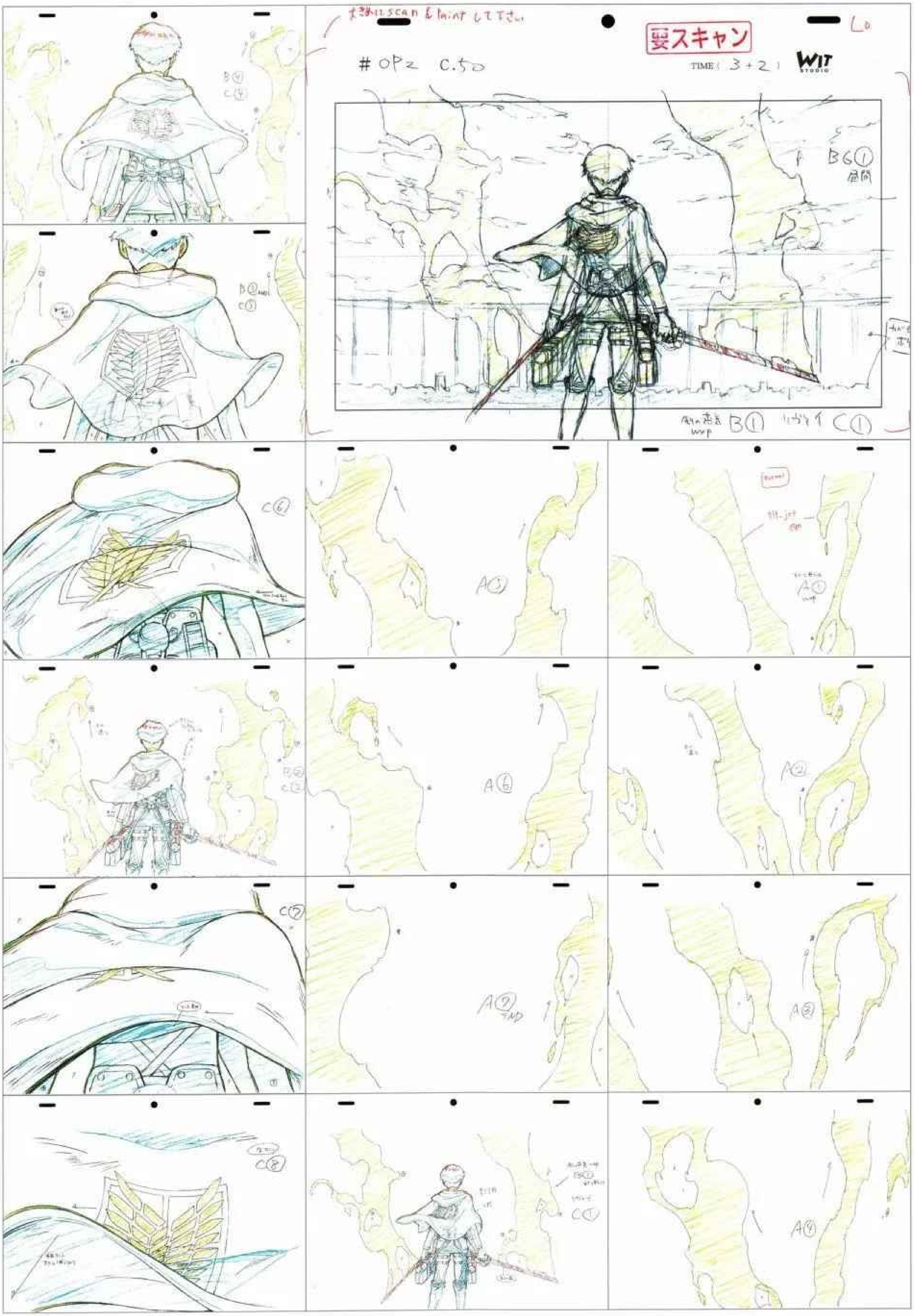

A ①

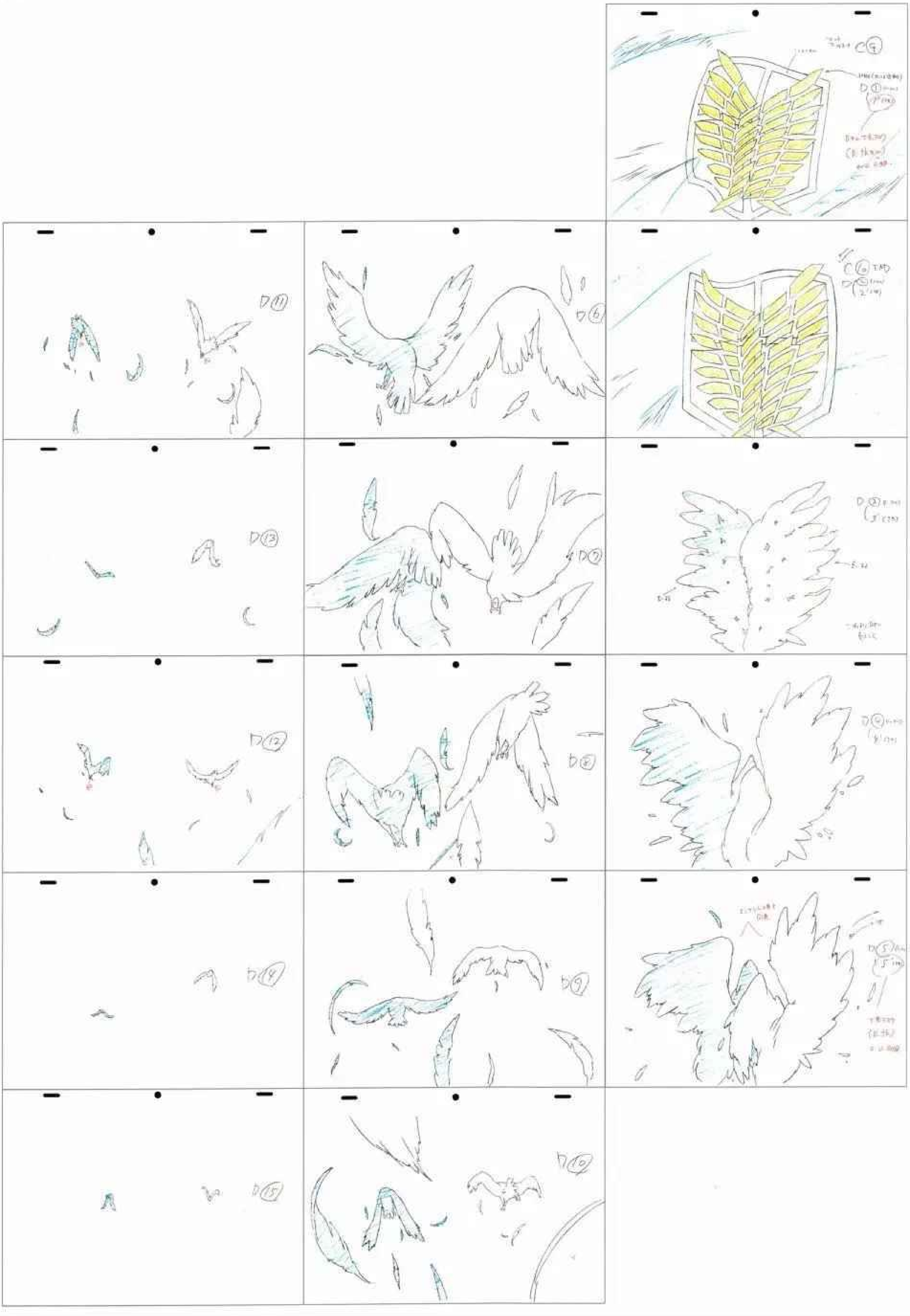

A④

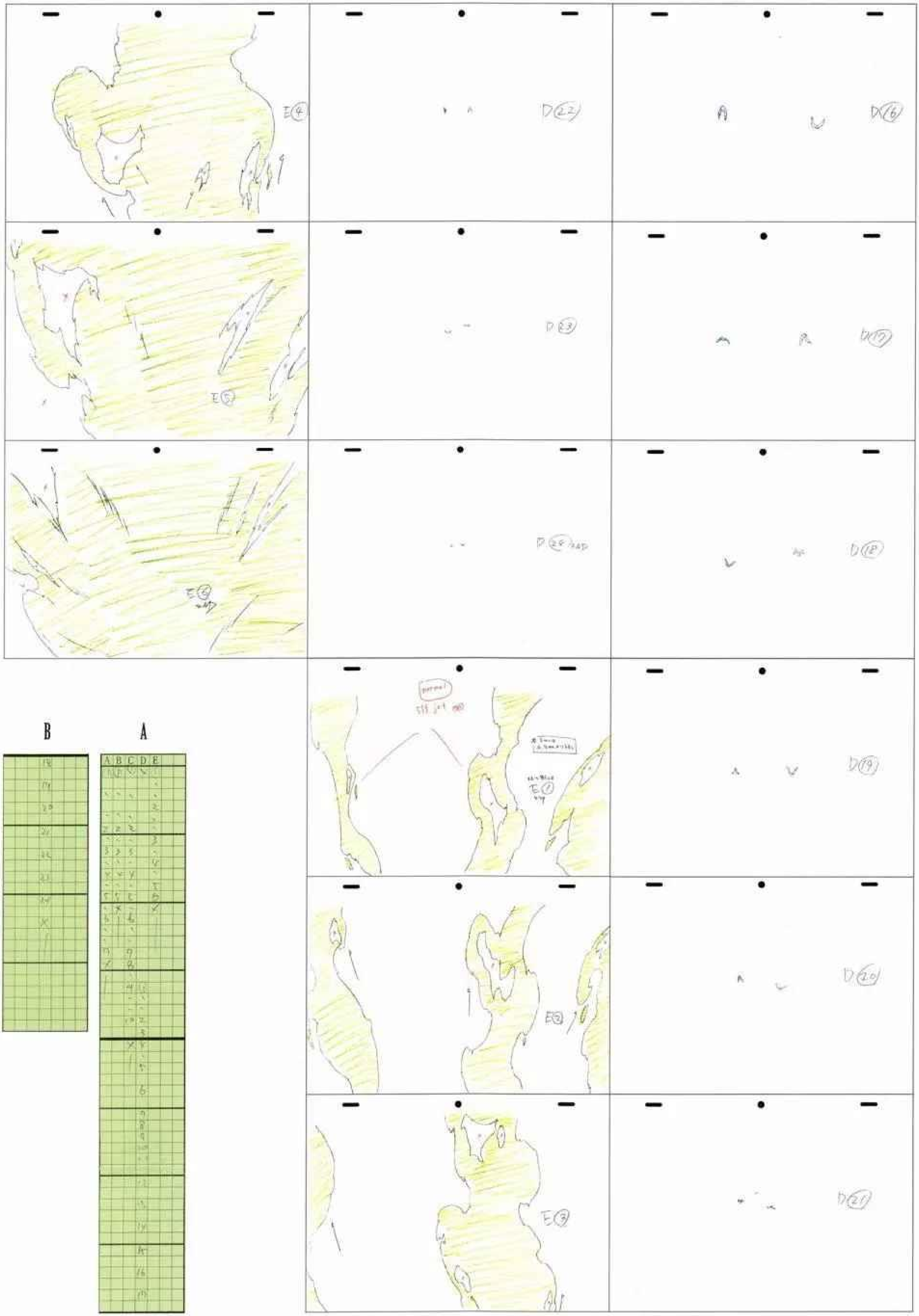

A②

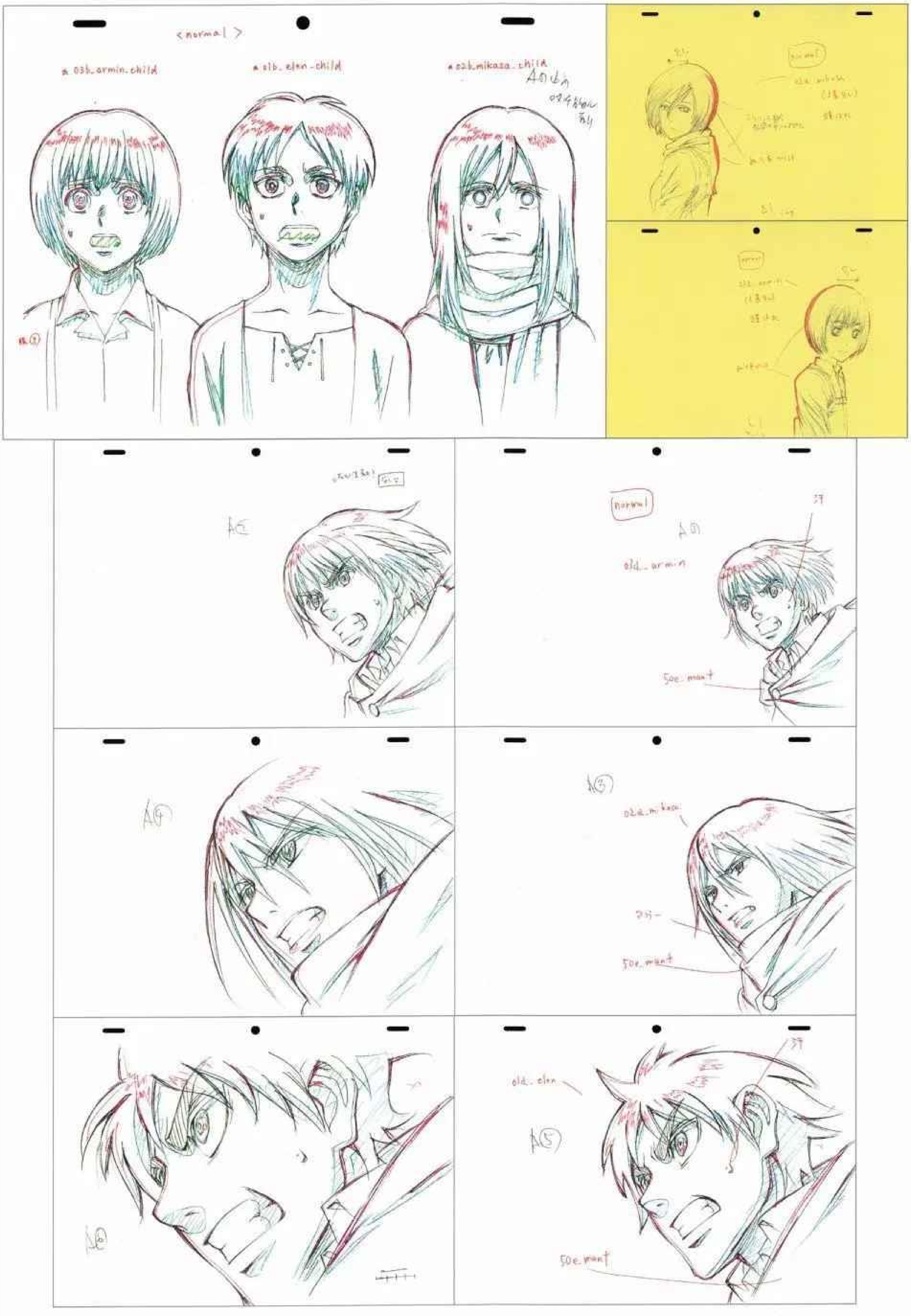

normal
A⑤


A③


要スキャン
#OP2 C.50
TIME (3+2)
WIT STUDIO
Lo
BG①
B①
C①
C⑥
A①
C⑦
A⑦
C⑧
A⑥
A②
A③
A④




B
A


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01b_elen_child
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normal
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